

MUSICAL AMERICA

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PRICE
50cEdited by A. WALTER KRAMER
Founded in 1898 by JOHN C. FREUNDDRIVE IS LAUNCHED
TO INSURE FUTURE
OF PHILHARMONIC

Present Situation of Philharmonic-Symphony Society Seen as Necessitating Shift to Broader Basis of Public Support—Expenses of Campaign Are Underwritten by Harry Harkness Flagler and Marshall Field—Women's Committee Formed—Governor and Mayor Endorse Drive — Many Contributions Received

TO insure the future of the New York Philharmonic-Symphony Society for the next three years at least and to place the organization on a wider basis of popular support, a campaign was launched to raise a fund of \$500,000 at a meeting in the home of Harry Harkness Flagler, president of the Society, on the afternoon of Jan. 24. It was agreed among those present that the Society could no longer be expected to bear the burden of increasing losses in receipts and income from other sources, and that part of the responsibility of continuing the work of the orchestra must be shifted to the public. If the sum required is not raised, only two alternatives were foreseen, one, that of lowering the standard of the performances; the other, that of disbanding the orchestra entirely.

The situation was summed up by Mr. Flagler as follows: The present deficit of the Society is about \$150,000. Receipts for concerts have fallen off more than \$60,000. Every possible economy has been made in orchestra salaries, administration expenses and hall rental. Nothing more can be done in this line without imperiling the standards which the Society has maintained for many years.

A motion to launch the campaign was made by Marshall Field and seconded by Mrs. Henry Martyn Alexander. It was stated that the expenses of the

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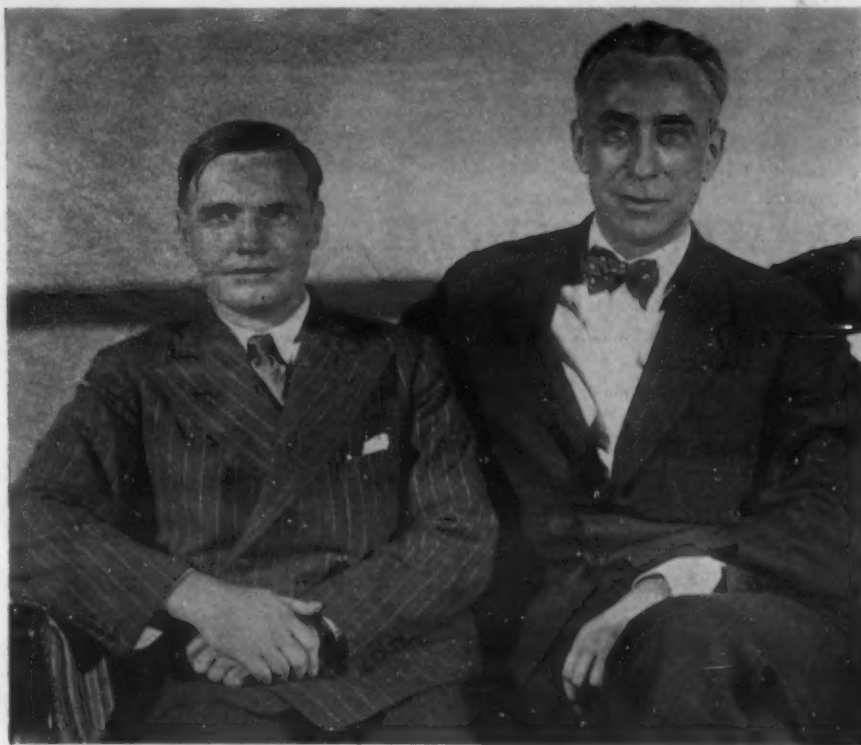
MERRY MOUNT HAS OPERATIC PREMIERE

Metropolitan Gives First Production of Work by Howard Hanson

The world premiere, in operatic form, of Merry Mount, the American opera composed by Dr. Howard Hanson to a libretto written by Richard L. Stokes, was scheduled to be given at the Metropolitan Opera House on the afternoon of Feb. 10. A review of the production will appear in the next issue of MUSICAL AMERICA.

Merry Mount had its first hearing in concert form at the Ann Arbor Festival in May under the baton of the composer. Tullio Serafin is the con-

Prepare Premiere of Helen Retires



Collaborators on the Opera, Helen Retires, the Composer, George Antheil (Left) and the Librettist, John Erskine

GEORGE ANTHEIL'S opera, Helen Retires, composed to a libretto by John Erskine, will have its world premiere on Wednesday evening, Feb. 28, in the Juilliard School of Music. The performance will be repeated on March 1, 2 and 3.

Albert Stoessel will conduct. The cast will be made up of students from the Opera School. As usual in these productions, there will be alternating casts in most of the roles. Frederick J. Kiesler has designed the scenery. He will also collaborate with Alfredo Varenti in the general stage direction.

Helen Retires will be sung in English. The story of the opera is not taken from Mr. Erskine's novel The Private Life of Helen of Troy, nor from the generally accepted versions of Helen's career. This production will be the sec-

ond this season by the Juilliard Opera School. Helen Retires is the second American opera to be brought out by this organization. The first, Jack and the Beanstalk, composed by Louis Gruenberg to Mr. Erskine's libretto, had its premiere in November, 1931.

BAYREUTH FESTIVAL
REPERTOIRE CHOSEN

Dates of Productions Show That Parsifal Is to Receive Most Attention

The schedule for this year's Bayreuth Festival, which is to open with Parsifal on July 22 and conclude with the same opera on Aug. 23, is as follows:

Die Meistersinger, July 23 and 31, Aug. 14 and 22; Das Rheingold, July 25, Aug. 5 and 16; Die Walküre, July 26, Aug. 6 and 17; Siegfried, July 27, Aug. 7 and 18; Götterdämmerung, July 29, Aug. 9 and 20; Parsifal, July 22, Aug. 1, 3, 11, 13 and 23. A memorial concert is to be given on Aug. 4.

Richard Strauss will again conduct Parsifal. The other operas will be conducted by Karl Elmendorff. Almost all of the principals heard in 1933 will appear again this year.

The collection of Wagner's original manuscripts, from the Wahnfried Archives, shown to the public for the first time last year will be on exhibition again this year.

Among the treasures are sketches of scores and letters (many unpublished) written to Liszt and other celebrities, including Ludwig of Bavaria.

OL-OL, OPERA OF
RUSSIAN STUDENT
LIFE, GIVEN IN N. Y.

Alexandre Tcherepnin's "Realistic" Lyric-Drama Has American Premiere with Composer Attending—Story, Derived From Andreieff Play, Is One of Fate and Futility — Music Shows Change of Style, Due to Revision, with More Modern Writing for Some Scenes—Score Has Facility but Lacks Strength and Personal Character

FUTILITY, fate and vodka, a shrug of the shoulders or what have you—these were the ingredients out of which was elaborated an opera of pre-Soviet Russia that had its American premiere at the Casino Theatre in New York on the evening of Feb. 7. The opera was Ol-ol, for which Alexandre Tcherepnin, composer-son of a composer-father, has written a score of contemporaneous character, though, in the meaning of term for the young extremists, only partly "modern." The text, derived from Andreieff's The Days of Our Life, provided the composer with a subject that can be likened to both Louise and La Bohème.

But the Andreieff-Tcherepnin Bohemians are reckless Russian students of pre-Revolutionary Moscow, not the carefree artists of the Paris Latin Quarter. The composer begins and ends his opera with one of their most familiar student songs. Though he has not escaped the influence of Puccini, Debussy and other foreign composers, as well as of his compatriots Moussorgsky and Stravinsky, his opera contrives to be true to its Russian locale, its Russian story and its Russian heritage.

The introductory performance at the Casino Theatre came as the first departure from a familiar repertoire on the part of the Art of Musical Russia, Inc., sponsors of the continuing season of Russian opera there. The composer assisted in its preparation and was present to share in the bowing from the stage, among a plentiful array of flowers. It was given out that he was returning to Paris almost at once for a first performance of Ol-ol there, with others in the offing in London, and Salzburg. Since its world premiere in Weimar in 1928 it has had performances in Leipzig, Dresden, Stuttgart, Frankfurt, Prague, Königsberg and Laibach, but the New York premiere was the first performance anywhere in the original Russian text. Ol-ol was given in a double bill with Tchaikovsky's Iolanthe, which had previously been performed by the Russians in Scarborough. This was believed to be Iolanthe's first representation in Manhattan.

Mounted with fresh scenery and in the attractive surroundings of a modern theatre, the Tcherepnin work was given

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Operas in the Making

★ ★ ★ ★ ★

Rehearsal Scenes at the Metropolitan



Left—The Duke Vows His Passion for Gilda; Nino Martini and Lily Pons Preparing for Rigoletto

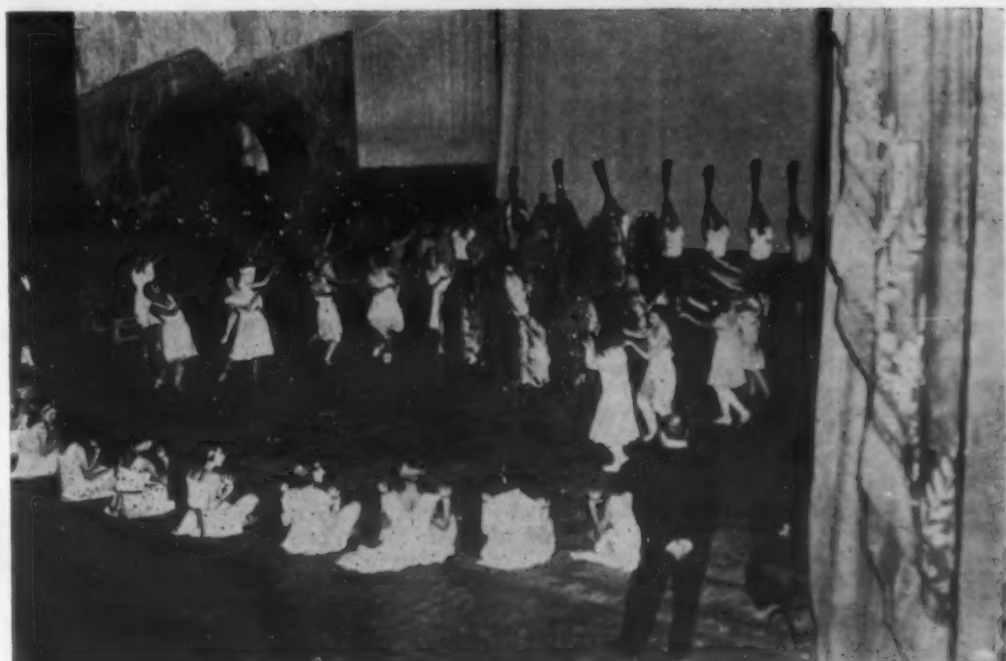


Right—Salome Thinks Only of the Prophet, While the Page Seeks to Restrain Narraboth; Göta Ljungberg in the Foreground, Hans Clemens and Doris Doe Further Back on the Stage

Emanuel List and Arnold Gabor May Be Talking About Spears. They Are Rehearsing for Tannhäuser while a Stage Carpenter Does His Bit



Further Right, Rosa Ponselle and Giovanni Martinelli Have a Moment's Ease in Rehearsing L'Africana. (No, That is Not the Name of the Dog).



On the One Hand, The Ballet for L'Africana Does Its Stuff in the Salome Set-Up. On the Other, the Stage Director, Wilhelm von Wymetal, Jr., Goes Wagnerian with Max Lorenz.



The Correspondence of Liszt and Comtesse d'Agoult

Publication of Letters Reveals Much Hitherto Unknown Concerning Famous Romance—Many Notable Persons Mentioned—Composer-Pianist Writes Naïvely of Concert Successes—Establishes Fact that Liszt Was Greater than His Works—Comtesse Speaks of Arranging Correspondence

By GILBERT CHASE

PARIS, Feb. 1.—The publication of *The Correspondence of Liszt and Madame d'Agoult* (Paris: Editions Grasset) makes available to the public what is perhaps the most vivid and fascinating collection of letters in the annals of music, and sheds much new light on a crucial episode in Liszt's life. The correspondence covers the period from 1833 to 1840, years which coincided with Liszt's rise to fame as the greatest pianist of his time. In 1833, Liszt, a young man of twenty-two, was living in Paris, taking his part in the exceptionally brilliant and stimulating social, intellectual and artistic activity which characterized the life of the French capital at that period. Great names of Romanticism meet our eyes frequently in the early pages of these letters: Berlioz, Chopin, Henri Heine, Balzac, Adolphe Nourrit, Alfred de Vigny, George Sand, Alexandre Dumas, Victor Hugo, Lamartine, Alfred de Musset, Sainte-Beuve, de Sénancour, the Abbé de Lamennais, and many others of lesser fame. Liszt writes very often, and at some length, about the Abbé de Lamennais, author of *Les Paroles d'un Croyant*, who exercised considerable influence on his early spiritual development, and for whom he professed a profound and affectionate admiration.

Transcribes Fantastic Symphony

The letters, of course, are all written in French, but Liszt occasionally breaks out into German or English, as when he writes in one of the early letters, "I am reading, writing and working all day long.—Good bye.—Don't forget me completely." At this time Liszt was engaged on his piano transcription of the *Symphonie Fantastique*, and he was on terms of intimate friendship with Berlioz. Regarding this work he writes: "Yesterday evening I heard again the *Symphonie Fantastique* of Berlioz; never has this work seemed to me so complete, so genuine. . . I shall arrange it for piano, whatever hardship and difficulty there may be in this enterprise." It was Berlioz who introduced Liszt to Comtesse Marie d'Agoult, who was the pianist's senior by six years. In 1827, she had married a French cavalry officer twenty years older than herself, by whom she had three children. At the time when Liszt met her, Mme. d'Agoult was varying the monotony of her married existence by holding a literary and artistic *salon*, such as were fashionable at that period. As she possessed beauty, wealth and a fair amount of intellectual attainments, her *salon* soon became quite famous, and she herself became known as the "Corinne of the Quai Malaquais," the reference being to the poetical heroine of Mme. de Staël's novel. Her meeting with Liszt was destined to transform Mme. d'Agoult's life completely, to break the conventional bonds of her existence, and to open up for her new

spiritual and emotional horizons.

It is only comparatively recently that this highly important episode in Liszt's life has been revealed in its true light. His relations with Mme. d'Agoult were misrepresented by some earlier biographers, either through prejudice, as in



Photographs from N. Y. Public Library

the case of Lina Ramann, who wrote a three-volume *Life of Liszt* in 1880, or through lack of sufficient data on the subject. The publication of Mme. d'Agoult's *Mémoires* in 1927 shed the first authentic light on her relations with Liszt, on the circumstances which caused them to act as they did, and on the reasons for their final separation. This separation was indeed inevitable in the nature of things, for Liszt, as his fame grew, had too many claims made upon him, both as man and artist, to remain fettered in the bonds of such an all-absorbing and all-excluding love as they had at first conceived and partially realized. They strove, in their intense Romanticism, to create an artificial world for themselves made up of their dreams and aspirations, but in the end the everyday world claimed its due and in the light of cold reality the flame of their romance was dimmed.

Correspondence Completes Memoirs

Now the correspondence of Liszt and Mme. d'Agoult comes to complete the story told in her *Mémoires*, and to reveal the spirit of Romanticism in some of its most characteristic aspects. By far the greater part of the letters contained in the volume are by Liszt, as unfortunately most of those written by Mme. d'Agoult have been lost. The letters have a manifold interest; in them, as I have said, the spirit of Romanticism burns at its brightest, and more can be learned from them regarding the spiritual attitude which deter-

mined this movement than from many books on the subject; as a picture of the times and for the sidelights thrown on personalities of the period the letters are a veritable mine of material; as a revelation of Liszt's character the letters have deep human interest: they strengthen one's conviction that Liszt was greater than all his

period covered in these letters that Liszt wrote the *Années de Pèlerinage*, and the letters take us through Switzerland, where the lovers first went after their flight from Paris, and to Italy, where they lived subsequently. In Italy Liszt met Rossini, of whom he speaks with much cordiality. The picture of Rossini "giving coins to every beggar



Above, Danhauser's Painting, The Composer Liszt at the Piano. Seated on the Floor, Is the Comtesse d'Agoult. George Sand, in Man's Clothes and Smoking a Cigar, and Alexandre Dumas Are Seated in Chairs. Behind Them Stands Berlioz. Standing in Rear Are Paganini and Rossini



Left, Ary Scheffer's Portrait of the Young Liszt Below, Comtesse Marie d'Agoult

in the street and entering into conversation with a great number of shopkeepers," is one of those insignificant jottings which nevertheless place a figure before us vividly. Chopin, Berlioz and Mendelssohn are the composers most frequently mentioned.

The Lovers Separate

In 1839, Liszt and Mme. d'Agoult, then living in Florence, decided to separate. Liszt went to Vienna, and the ensuing years were filled with his triumphal concert tours of Europe. It was his destiny that he was forced to obey. As Clara Wieck said of him, "Son art est sa vie." True, other women came into his life, but such an all-absorbing passion as he had felt for Mme. d'Agoult was not to fill his life again. Into that attachment he put all the exalted idealism of his youth, and this he could give only once.

As for Mme. d'Agoult, she consoled herself by putting her love-story into a novel, entitled *Nélida*, with which she embarked upon a literary career that was to bring her a considerable share of fame under the *nom de plume* of Daniel Stern. Perhaps she had too much personality and too much ambition of her own to make a perfect soul-mate for Liszt. In any case, she showed her literary instinct, as well as her appreciation of his greatness, when she wrote to him in one of her letters, "I am putting in order all our correspondence; I shall be strongly tempted to make something of it. Your life will interest so many people." Never did Mme. d'Agoult prove herself a truer prophetess.

works, and that his real masterpiece was his life; and finally, the letters set forth in all its passionate intensity what was perhaps the most romantic love episode of a romantic age.

From a musical point of view, particular interest is attached to Liszt's accounts of his various concert tours, which he sets forth with full details, including receipts. He is naïvely rejoiced at all his successes, and is never tired of repeating that nothing like it has been known since Paganini preceded him. There is no boasting, of course, only sharing of his legitimate pride with the person nearest to him at the time. Once he tells of having played with great success, in Vienna, a concerto by Beethoven which he had seen for the first time only twenty-four hours before. His triumphal appearances in Budapest, where he played for charity and raised huge sums, are also dwelt upon at length.

There are references to his pretended rival for pianistic honors, Thalberg, but we find Liszt rising above petty jealousies, secure in the knowledge of his own supremacy. It was during the

CHOPIN AND GEORGE SAND; A LITERARY CLOSE-UP

By BASIL MAINE

DURING the critical months of her life with Chopin, George Sand was publishing her *Lucrezia Floriani*. It was generally accepted that in this book she had represented herself in the character of Lucrezia and Chopin in the character of Prince Karol.

Although she herself denied that the Prince was intended to be Chopin, it is interesting nevertheless to note coincidences. Prince Karol is described as being delicate both in body and mind, and as having a charming, sexless beauty. He was "something like those ideal creatures with which the poetry of the Middle Ages used to adorn Christian churches; an angel, fair of face as a tall, sad woman, pure and slender in form as a young god of Olympus, and, to crown this union of qualities, an expression at once tender and severe, at once chaste and passionate. Nothing could be at once purer and more elevated than his thoughts, nothing could exceed the tenacity and exclusiveness of his affections or his devotion even in the smallest trifles."

Lucrezia, weary after fifteen passionate years of life, meets him. But she has done with love; she will care for this young prince as his mother once cared for him. Providence has sent her into his life. In the past she had "protected and rehabilitated, saved or attempted to save the men whom she had dearly loved. Tenderly chiding their vices, devotedly atoning for their faults, she had almost made gods of these mere mortals. But she had sacrificed herself too completely to succeed."

Bohemian Atmosphere

As for Prince Karol, he fails to understand her. He dislikes her background of Bohemian free-and-easiness and certain hard and common elements in her nature. He pains her without realizing that he can do so, persuading himself that she is insensible, that, in spite of moments of kindness, nothing as a rule can affect a nature so strong and resisting. He appears almost to be jealous of his mistress's very health. Only when Lucrezia is so overcome as to admit her suffering does he reveal his charm once more. At such times he adores her more than ever before. Soon, however, he becomes unbearable again and in the end Lucrezia dies of the harsh treatment he metes out to her.

It is impossible to read this story without being impressed by the similarity it bears to the story of George Sand and Chopin. She was not the only author who solemnly declared that none of the characters in her book were intended to represent living people, and at the same time drew them in such a manner that their origin was unmistakable. Both in her novels and in her subsequent hot denials she can be said to have set the fashion for those eager young writers of the 1920's who, having found "good copy" in their own lives, told stories and afterwards fibbed about them. George Sand attempted to persuade her public that the book had no relation to her own life and, in order to do so, declared that Chopin did not recognize himself in the character of Karol. A naïve piece of evidence! George Sand's Prince is certainly a travesty of the real Chopin, but far from proving that Chopin was out of her mind when she created the char-



Photographs from N. Y. Public Library



Upper Left: George Sand. Left: "She Exchanged This Costume for This," a Contemporary Caricature of George Sand in Both Feminine and Masculine Attire. Above: Chopin, From a Drawing by George Sand

acter, it can be used to prove the opposite.

What Liszt Might Have Said

Had Liszt been moved to create a work of fiction with Chopin as the central figure, he would have given us a more authentic character. From his recorded observations and comments we can guess at some of the features which Liszt would have embodied in the creation. The character would probably have been egocentric and reserved; uninterested in other people's conversations; a Catholic and a patriot who rarely spoke about religion or his country; anxious to avoid new friendships and careful to protect himself by means of a pleasant manner or, if necessary, by sarcasm; sensitive, easily hurt but entirely without resentment; a man of whims, surprising oddities and the faults which are usually excused in artists; a gay creature for all his secret suffering; one for whom music was the sum of all experience, the only medium through which he could express the subtle variations of his moods.

Since music cannot be translated into hard historical facts, and since his letters to his family betray nothing of his inner suffering, we are left in ignorance

of Chopin's point of view as the climax approached. And in the *Histoire de ma Vie* (among the very best of her works) George Sand is reserved in her account of the actual breach. She recognized that, outside the region of the arts, she was almost wholly at variance with Chopin's tastes and opinions. His Catholicism, for instance, was in her eyes little better than superstition. She complained that, after the deaths of his great friend and his father, he derived not comfort but terror from his religion. Then he would dwell upon thoughts of his own death and paint the scene with all the lurid, nightmare colors of the Slav legends. She was impatient with these feverish imaginings, and he, in turn, was irritated by her scornful superiority.

Grievous Misunderstanding

She took pains, however, to set down that she had had no desire to dominate his personality; also, that in his relations with her he had been kindness and devotion personified. But between Chopin and her son the misunderstanding became more and more grievous. Sometimes in a fit of irritability, Chopin by a hasty word wounded Maurice's feelings. A moment later they em-

braced, "but the grain of sand had fallen into the peaceful lake and one by one the pebbles began to fall into it."

A letter which George Sand wrote on Nov. 2, 1847, contains a more expansive version of the conflict than we find in her autobiography. She described Chopin's character as becoming more and more embittered every day. He had gone so far as to inflict outbursts of vexation, temper and jealousy upon her in the presence of all her friends and her children.

She continued the letter with this remarkable passage: "Maurice began to be indignant with him. Knowing and seeing the chastity of my relations, he could also see that this poor suffering spirit involuntarily, and perhaps in spite of himself, posed as a lover, as a husband, as though he had rights over my thoughts and actions. He was on the point of losing his temper, and telling him to his face that he was putting me in a ridiculous position at the age of forty-three, and abusing my kindness, patience and pity for his nervous and suffering condition." To print these sentences in italics would be an unnecessary emphasis.

"Objects of Wild Jealousy"

In the next part of the letter, Sand declared that "the poor child" was not even able to observe the outward propriety of which he was a slave in normal circumstances. Men, women, old people, children, all became objects of his wild jealousy. Had he revealed it to her alone, she could have borne it. But these outbursts took place before her children, before her servants, before men who, witnessing them, might have lost the respect to which her age and her conduct for the last ten years had given her a right. She could no longer endure it.

The Composer's Lot Is "Not A Happy One"

Question That Plagues the American Creator Is "How To Make a Living"

Harrison Kerr is a young native composer whose background is both American and European. He has been director of music in the Cleveland City College, Greenbrier College and the Chase School, and has written music criticism for *Trend*, a quarterly of the seven arts which he helped to found in 1932 and of which he is now music and managing editor; for the *American Magazine of Art* and several newspapers. His outstanding compositions are a Symphony, Passacaglia and Nocturne for full orchestra, and several chamber music works.

Editor—MUSICAL AMERICA.

By HARRISON KERR

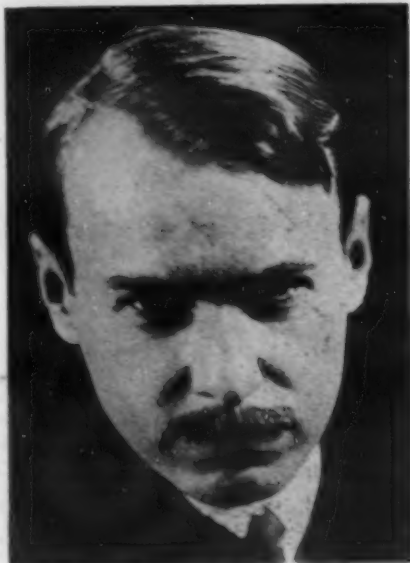
WHILE making no attempt to deny the general lack of favorable conditions among professional people today, I feel that I am guilty of no exaggeration when I say that the American composer of music is involved in a dilemma more vexatious than is faced by any of his artistic or scientific confreres. I have checked through a recent list of composers of American birth or citizenship and whose permanent residence is in this country.*

After eliminating three names, as being those of men who are, in spite of accidents of residence, primarily Europeans, I discovered the following facts: There are approximately 330 names on this list, representing, in all probability, less than one-third of those who are doing serious and meritorious work in the field of creative music. Among these 330 people, I can find only one who is, or seemingly could be, living on the income derived from his musical writings. This exceptional instance is that of one of our most popular composers of musical hits, and it would be from these that his income would originate. His name is included, debatably, in this list, because of the fact that he has to his credit three compositions that are cast in the more serious forms. The individual character of this case would seem to exclude it from the considerations that follow, and so I make bold to state (and this may include the above mentioned Europeans) that there is no composer of serious music in the United States today who is supported by the proceeds derived from his creative efforts.

Education on Par with Doctor's

As it is mainly my purpose to examine the economic status of the composer, I will review, as briefly as I may, the items, not directly concerned with income, that go into the general balancing of the account. The first consideration would have to do with the education of the composer. It is safe to assume that any worthwhile composer must be an exceptionally intelligent and gifted person, and that he requires rigorous training. Without going into the details of the long period of study, let us assume for the sake of argument, that his education is, in point of difficulty and in cost, about on a par with that of a doctor of medicine today. Considering that the composer must master at least one instrument (frequently several), and that he must thoroughly assimilate such difficult subjects as harmony, counterpoint, orchestration and the higher forms of musical composition, and that he must have a comprehensive knowledge of the cultural and historical background of his art, I am

unwilling to concede that it is any less arduous to acquire. It is true that several professions might be named, that are comparable in difficulty of attainment, but the point that I wish to make is that none of them presents the appalling problems to the mature practitioner



Harrison Kerr, Himself a Composer, Tells of the Economic Dilemma of His Fellow American Creative Musicians

tioner that are present—and generally accepted as inevitable—in the career of the composer. At least, I can think of none that does not offer a reasonable livelihood to even the mediocre, once a position is obtained or a clientele built up.

But Who Pays Composer?

But in the case of the composer this is practically never true. He has studied intensely for from ten to fifteen years and he, or some one else, has spent some thousands of dollars on his education. Then, when he has achieved some facility in his difficult art, he finds himself with nothing but unsalable knowledge on his hands. The productions, good or bad, of his highly trained and specialized creative intelligence can neither be sold nor given away. Even the poorest painter, if he asks a modest enough price, can occasionally sell a picture, but no one will pay the composer a red cent for his work.

Let it be borne in mind that I am not speaking of the composer of lighter, popular or semi-popular music. These charming people have their own important place in the scheme of things, and are properly rewarded for any efforts that they may make. This is as it should be, but the loss of one of them, through lack of recognition or support, would be unlikely to affect the progress of music. However, if this half-civilized nation of ours is ever to possess a presentable culture, we can scarcely afford to lose one sincere composer of idealistic music. His potential significance in the art of this period is less important to us than is his possible local influence. Time will take care of the larger considerations; for the present the mere fact that he is working in the field of creative music should as-

Some Details of the Dilemma of the American Composer

"THE composer's education is, in point of difficulty and in cost, about on a par with that of a doctor of medicine today . . . no profession presents the appalling problems to the mature practitioner that are inevitable in the career of a composer."

"For each symphony he composes, he (the average composer) will have about one performance a decade . . . he will probably write four or five such works for each one published. . . . Chamber music, about the same. . . . If he writes operas—well, God forbid!"

"If the total income (from more pretentious works) were to be averaged among all worthy composers, each would be paid . . . one cent a week."

"Evidently musical composition must be entirely a labor of love, but I do not advise trying to establish credit at your bank on the basis of your uncontaminated idealism."

"I feel a mild surprise . . . that fatalities from starvation seem to be relatively rare in the profession."

"When our composers are criticized for failure to produce important works, it might be borne in mind that it takes time to be a composer and that it is time that we lack. Only a man of exceptional physical endurance can work from five to nine hours a day . . . and still have any strength or enthusiasm left for so difficult a job as composing music."

"If a man with the potentialities of Beethoven were to appear in this country, I, for one, do not believe that the fact would be recognized until he had been swamped under the tidal wave of futile occupations which . . . would be forced upon him."

sure him of a certain amount of interested attention.

This leads us to a brief consideration of the problem of public recognition which, it would seem, should have some direct bearing on the economic status of the composer. Unfortunately, what little public acclaim our composers have had, has contributed but little to the exchequer. This is due, I believe, to the false position in which the composer is placed in regard to performance and publication. Further, this probably reverts back to the topsy-turviness prevailing throughout the interpretive field in music, and to the wholly commercial aspect of music publishing in this country. In spite of all that has been done in recent years, by way of propaganda, the problem of securing public performance of any work in the larger forms remains a forbidding one, to all but a relatively few fortunately situated composers.

Publication Also a Problem

The question of publication is still more insoluble as the following figures will show. Returning to our list of composers we find that the complete works (and all of the important performances) of 135 of the 330 composers are catalogued.

Eliminating the three Europeans, the remaining 132 composers are credited with the following major compositions: 179 choral works, mostly with symphonic accompaniment; 542 orchestral works, with or without solo parts and usually scored for full orchestra; 510 chamber music compositions, including quartets and sonatas, and 131 works for the stage, mostly operas and ballets—a total of 1362 major compositions. These compositions, to date of listing, had received 1217 performances, (figures are approximate but probably close to the facts) or less than one performance per composition.

Slightly more than one-third (486) have been published; a large percentage having been brought out by non-commercial organizations such as The Society for the Publication of American Music, The Eastman School, The Juilliard Musical Foundation, New Music and the Cos-Cob Press, and some were published by the composer or by friends of the composer. Naturally both performance and publication have been

unevenly divided, and merit and reputation have had less bearing on the matter than have the fortuitous circumstances of position and influence. Some very well known composers can boast of only seven or eight performances and many of those listed have had only two or three.

When it comes to a consideration of the published works we find that twenty-three of the 135 composers have had none of their works published, twenty-three have had only one composition published and thirty-three have had more than one, but less than five, appear in print. The remaining fifty-six have had from five to fourteen works published, with the average standing at about six.

It is true that we have been considering only major works and it is probable that recent publication and performance would add to the list. But, on the other hand, we have been discussing a cross section of the better known and more nearly successful American composers. Complete statistics would probably reveal a still more appalling, and equally inexcusable neglect. In the light of my own knowledge of conditions, I feel that I can safely estimate that the average composer's chances run about as follows: For each symphony he composes, he will have about one performance a decade, and he will probably have to write four or five such works for each one that will be published. With chamber music his chances for performances are probably about the same and there is a slightly better chance that it will achieve publication. If he write operas—well, God forbid!

No Income from Pretentious Works

His income from his more pretentious works will be non-existent, of course. A few of the performances may bring in royalties in trifling amounts, but, if the total income were to be averaged among all worthy composers, each would be paid in the neighborhood of one cent a week for his labors.

Speaking for a moment of composers who write—and publish—works in the smaller forms, we likewise find that his income is wholly inadequate. Many successful composers of songs (probably the most marketable form of composition) find their yearly income in-

(Continued on page 182)

*American Composers. Compiled by Clair Reis. Published by the United States Section of the International Society for Contemporary Music.

When Salome Was Younger—Some Glimpses of Her Checkered Past



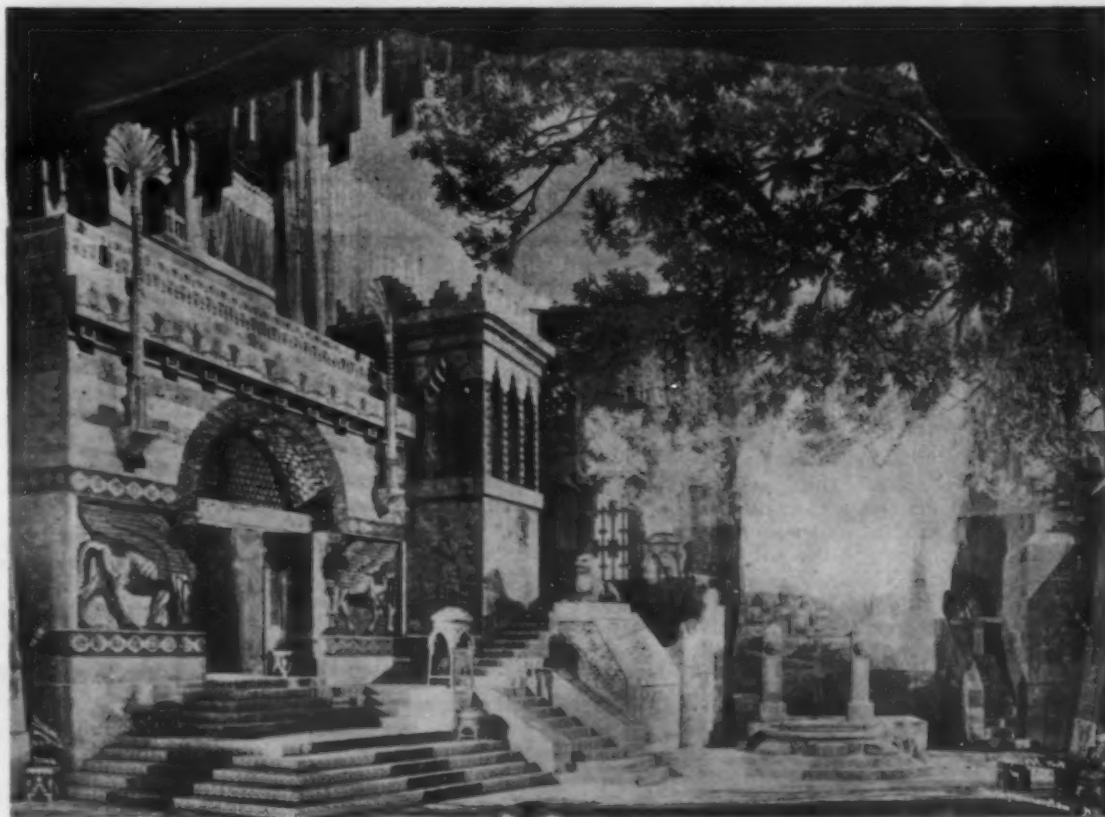
Brown Bros.

The Scene That Sent Salome Into Exile in 1907: Olive Fremstad With the Head of Jokanaan. At the Right, Two Years Later, Mary Garden Listens at the Cistern for the Fateful Stroke



Salome Dancing Before Herod in the Original Metropolitan Production of 1907. The Figure at the Extreme Right is Not Mme. Fremstad, But Bianca Froelich, Who Substituted for Her in the Taxing Business of Tempting the Operatic Herod by Means of the Seven Veils. Carl Burrian and Marion Weed, the Herod and Herodias of This Cast, Are Seen on the Dais

Left: Mary Garden as Salome and Charles Dalmores as Herod in Hammerstein's Performances of 1909



1 yron

THESE photographs, reproduced from past issues of MUSICAL AMERICA, tell the story of New York's past adventures with the much-discussed Salome of Richard Strauss, restored this season to the repertoire of the Metropolitan Opera, after an exile of twenty-seven years.

The city has known but three singers in the turbulent title role, Olive Fremstad, Mary Garden and now Göta Ljungberg. Miss Ljungberg's two predecessors are pictured here, as are the settings of the two previous productions, that of Conried in 1907 and that of Hammerstein in 1909, with which the present Metropolitan production is being compared by veterans among New York opera patrons. The Hammerstein scene is at the right.

MALIPIERO'S NEW OPERA HEARD WITH ACCLAIM

La Favola del Figlio Cambiato (Legend of the Changeling Son) Has Phenomenal Success at World Premiere in Brunswick — Music Impresses Through Daring Quality of Themes and Treatment — High Poetical Value Found in Pirandello's Libretto — Composer Attracts Enthusiastic Following in Germany, and Notables Attend Production

By GERALDINE DE COURCY

BRUNSWICK, GERMANY, Jan. 20.—This little town has suddenly put aside provincial things, and through one premiere of international importance and a couple of lesser events indicative of managerial enterprise and inspiration, has definitely stolen Berlin's musical prestige, for the present season at least.

First of all Brunswick has had the honor, distinction and very great credit of giving the first performance anywhere of G. Francesco Malipiero's newest operatic work, *La Favola del Figlio Cambiato* (The Legend of the Changeling Son) which was presented at the State Theatre on Jan. 13. (Its German title is *Die Legende vom vertauschten Sohn*.) The Berlin critics who attended the performance lauded it as one of the most significant events that has taken place in the world of music for some time, and characterized Malipiero's work as "an enrichment of modern operatic literature" and this composer's masterpiece to date.

Pirandello's work of the same name supplied the libretto, which is not only of very high poetical value in itself, but furthermore represents an opera text of the very first order. The question of text means a great deal to the Germans, and most of the modern works that have been given in the past decade have been doomed to oblivion in advance owing to the inadequacies of the text, either from the dramatic or the literary standpoint. Pirandello's book fills both requirements in a brilliant fashion, which supports the local critics in their contention that this part of an opera is of consummate importance and demands something more than a skillful plot, dramatic situations and a slipshod libretto.

Familiar Tale Retold

The theme is that of the familiar old tale of the two changelings,—the king's son and the beggar's child. The real prince, idiotic, deformed and burdened with all the fruits of physical and moral degeneracy, grows up in the company of wharf rats and the human scum of the docks and ale houses. The false prince is surrounded by an atmosphere of beauty and the gentle things of life, but his soul is inquiet and craves the sweeter, nobler kind of experience that springs from service and the softening influence of love. The instinct of the betrayed mother and the intuition of a strange witchlike creature finally solve the enigma, and they all live happily ever after, in the prescribed manner of perfect fairy tales.

The opera is cast in three acts with five scenes, but the drama that is therein unfolded has less to do with the externalities of human fate than with the soul turmoil of a mother whose life



A Scene from G. Francesco Malipiero's Newest Opera, *La Favola del Figlio Cambiato* (The Legend of the Changeling Son) Which Had Its World Premiere in Brunswick

purpose has crystallized into an indomitable pursuit of the unfulfilling premonitions of a mother's heart.

Novel Elements in the Score

Malipiero is no stranger to Germany, where he has a large and enthusiastic following. Two years ago it was Munich that fostered his latest work, and last year the little town of Coburg reaped considerable glory from the production of three of his shorter works. This present score, however, presents newer and more brutal elements than have hitherto been associated with his muse. Harsh jazz rhythms in the realistic scenes, folk song motives in the plaints of the mother and the laughter of the people, grotesque effects of daring originality in themes and orchestration, still maintain those general characteristics that run through all his earlier works, such as a predilection for organ points and *ostinato* passages, the novel treatment of the voice, half recitative, half aria, etc.

Pirandello's stage world does not invoke those suavities of style that usually go with opera and the music drama. And that Malipiero has been able to grasp this quality, and has been willing to renounce all the easy external materials of effect in order to reproduce this rugged stage world in the terms of music, is the achievement of a master who makes no concessions to the mob. With the exception of the orchestral prelude to the second act, and some brief choral passages, the drama is always and everywhere supreme lord of the scene. One feels that the music is there to form and illustrate the dialogue, which consists almost exclusively of a psalm-like declamation.

Production Takes High Rank

The performance under the direction of Oskar Walleck, intendant of the State Theatre was also of the highest rank and kept the perfect balance between realism and stylization that is often very difficult to achieve. Much

assistance in this respect was furnished by Hans Fitzner, who designed the scenery and costumes. In fact the whole scheme of the *mise-en-scène* showed very clearly that the great Russian regisseurs such as Tairoff, Stanislavsky, etc., still cast their spell in Germany. It was modern stage direction to the last word and blew through the little State Theatre in Brunswick and the ranks of the harried German critics with the coolness and freshness of a sea breeze. The bar scene in the second act and the night scene with the soothsayer carried realism to a degree that has not bloomed on German theatrical soil for many a dreary month.

Lotte Schrader as the mother evidenced an extraordinary grasp of the atmospheric qualities of the part; and her warm, sympathetic soprano was used with admirable musicianship. Gusta Hammer, who possesses one of the richest contralto voices in Germany, gave convincing expression to the soothsayer; while Albert Wickenmeier as the false prince, Paul Siegmund as the real prince, and Ruth Wilke as the grisette were all excellently drawn. Hans Simon conducted with intelligence and understanding.

At first the public was struck dumb with wonder and amazement, and the curtain dropped on the first act in an atmosphere of stony silence. After the second act, however, with its vivid bar scene, the applause burst forth spontaneously and after the third act, it swelled to a veritable ovation for the composer, the intendant and the participating artists. The Italian Ambassador and his wife were in the audience as well as many members of the local government, including the Stadthalter and his personal staff.

Swedish Opera Introduced

In December, the State Theatre presented the first German performance of *Engelbrekt* by the Swedish composer, Nathanael Berg, whose aim has been to create a type of national opera for the Swedish people such as the Ger-

Performance in State Theatre Under Direction of Intendant Oskar Walleck and With Hans Simon as Conductor Keeps Perfect Balance — Scenery and Costumes Are Effective—Work of Principals Is Outstanding—Audience Accords Ovation to Composer and Participants — Theatre Also Gives First German Performance of *Engelbrekt* by Nathanael Berg

mans have in the Wagner dramas. The textbook, which the composer wrote himself, treats of material derived from Swedish history in the fifteenth century under the reign of King Erik of Denmark.

For Berg, the principal element in opera is apparently the action. The music takes an almost secondary place and at important climaxes ceases altogether. Otherwise it follows the general line of an accompaniment or illustrative background for the action. The work seemed a little difficult for the German public to grasp and appreciate, but it nevertheless was accorded a friendly reception which was due very largely to the admirable production.

Nazi Party Rents Theatre

The general condition of the theatre in Germany has now become a matter of serious moment, but the Brunswick State Theatre is as yet the only one that has taken any definite measures to correct the condition. At a recent public meeting held to discuss projected measures, the mayor stated that the poor attendance was due in large part to the objection of certain circles of the public to the presence of uniformed political troops. He felt there was no longer any active opposition, but the reactionary circles were boycotting the theatres in an effort to force a change in the general cultural policy.

Under the present arrangement, the National Socialist Party has rented the State Theatre for fourteen evenings in January. On these evenings, one of the fourteen chapters of the party will assume the role of host. The regular subscribers will retain their ordinary seats, but the remaining seats will be disposed of by the local chapter at prices ranging from two and a half marks to sixty pfennigs. In February, various industrial concerns will follow the same plan.

Hugh Ross Lectures on Beethoven's Missa Solemnis

The final lecture-musical of the Schola Cantorum series was given by Hugh Ross, conductor of the society, in the Junior League Auditorium on the afternoon of Jan. 30. With a choir selected from the Schola, Mr. Ross spoke on Beethoven's *Missa Solemnis* which will be presented by Toscanini and the New York Philharmonic-Symphony, with the assistance of the Schola Cantorum chorus of 250 voices on March 8, 9 and 11.

Juilliard School Series Begins in Buffalo

BUFFALO, Feb. 5.—The first of the series of fortnightly student recitals initiated by the Juilliard School of Music took place on Feb. 2 in the assembly hall of Denton, Cottier & Daniels. Guy Maier was the guest artist present. M. M. H.

FEDERATED CLUBS RAISE MUSIC TO HIGH PLANE

American Cultural Projects Are Aided with Constant Vigilance

By AGNES BISHOP JARDINE

THE social-economic conditions of the present day offer the possibility of a tremendous and permanent cultural development of the fine arts in our nation. The National Federation of Music Clubs is firm in this belief; it is interested in the development of the art of music in an American cultural program which will preserve all of the best from a traditional past, and which will inspire a new and greater development for the future. A national musical culture will exist when American creative art receives recognition, when American composers and artists are supported, when a discriminating appreciation of music is developed, and when an active participation in the performance of music becomes prevalent.

In the adoption of the policy resolutions at the time of the Eighteenth Biennial Convention and Festival of the National Federation of Music Clubs held in Minneapolis last May, the program for the present administration was projected. In brief, this is—that music be lifted above tariffs and embargoes and that continued appeals be addressed to other countries to give artists a fair chance on their merits; that music clubs put into immediate operation the engagement of at least fifty per cent American artists, half of the fifty per cent to be musicians under thirty years of age, including at least one national contest winner each season; that for every engagement offered to a foreign string quartet, one similar engagement be made available for a native or resident quartet; that American compositions be given performance; that amateur performance be emphasized; and that the organization of amateur groups be stressed.

Foster Native Composition

The achievements of the organization in the past give proof of a constant and vigilant support of the efforts to establish an American cultural attainment in the world of music. Powerful philanthropic State Federations of Music Clubs of invaluable influence have been perfected and maintained; ten thousand presentations of American compositions have been given yearly by the federated clubs; American compositions have been forwarded in twenty-five nations; six to seven thousand music students have competed biennially in National Young Artists', Student Musicians', and Junior Contests; American compositions have been given premiere performances; contributions have been made to the Peterboro MacDowell Colony; church music forums and hymn contests have been conducted; religious education outlines of study have been prepared; adult education has been carried on through the medium of the better type of club program and the publication of a Music Clubs Magazine; and junior courses of high standard have been prepared for the twenty-five hundred clubs in the junior division.

There is no question but that interest in music is increasing, and in the particular fields where its influence is most important. Upon good authority we are told that increasing attention is

being given to courses for the college students as distinguished from the music students. The common verdict is that the number of students of music has increased, that the students are

a college or university? He has graduated from high school fairly well equipped to play some instrument or to sing. Where may he find an outlet for emotional experiences in the participation of the performance of music? The gap between the high school age and maturity has not been bridged. It is one of the purposes of the present administration of the federation to give to this particular development the concentration of thought and the experience



Underwood and Underwood

Mrs. John Alexander (Agnes Bishop) Jardine, President of the National Federation of Music Clubs, an Influential Factor in the Country's Musical Welfare

more serious and intelligent in purpose, and that the quality of work has improved. A prominent university, with an enrollment of about fifteen thousand, reports that during the school year 1932-33 over nine thousand students listened to over thirteen thousand examples of the world's best music in recorded form, a large number of these students reading the score of the music while listening to the recording. These figures are particularly significant in view of the fact that a very large proportion of the students were general university students not specializing in music.

For High School Graduates

While great strides have been made in the inclusion of music study in the public schools, colleges, and universities, one wide open field seems to have been overlooked. What becomes of the high school graduate who has a love for music and yet who does not have the opportunity to continue his education in

of many years, in an attempt to find and place in groups, the thousands of young men and women who are eager for an opportunity to participate in the amateur performance of music.

Interest in the participation of the performance of music in the life of the federation is keen. The choral festival plan which has been carried on for many years has grown in magnitude and in artistic attainment. In 1933, in twenty-eight states, federation festivals were conducted, in which no less than a total of ten thousand performers appeared. At the time of the Eighteenth Biennial Convention and Festival held in Minneapolis, four thousand musicians, members of the federation, appeared upon the program. The membership of the organization will gather in Philadelphia, April, 1935, to participate again in a program which will equal, and perhaps will surpass, any experience of the past. The great Philadelphia Orchestra will join the Philadelphia Matinee Musical Club, the

Philadelphia Music Club, and other music groups in the presentation of a program of unusual merit and outstanding artistry.

The Philadelphia Citizens' Committee, Dr. James Francis Cooke, chairman, will work locally in conjunction with Mrs. Edward P. Lynch, national program chairman, Mrs. Ella Olden Hartung and Julia Williams, local co-chairmen, in the preparation of the convention program.

The National Federation of Music Clubs and the Schubert Memorial Association, Inc., will join forces again in conducting contests for young artists. The final events will be held in Philadelphia, April 1935, in connection with the Nineteenth Biennial Convention and Festival of the National Federation of Music Clubs. The success of the young American artist, Dalies Frantz, when he appeared, Jan. 23 in Carnegie Hall with the Philadelphia Orchestra, Leopold Stokowski conducting, has aroused great interest in the young artists contests. Mr. Frantz won the awards offered by the National Federation of Music Clubs and the Schubert Memorial Association in the 1933 young artists piano contest.

Immediate Attention Needed

The time element in the mechanics of the great art of acting as we see it on the stage of the theatre is of no greater importance than the click of a measured beat in the world of music, or the pulsations in the life of an organization whose purpose is to serve. The spiritual and cultural life of the nation demands our immediate attention. We are confronted with the problem of the leisure hours and with the possibility of the great good that may come if a plan is developed which will serve the human, economic, and social needs. What we do must be done today. Federation workers throughout the country have been requested to work in conjunction with the local committees of the Civil Works Administration and the Emergency Relief Administration, that projects utilizing unemployed musicians may be established. In the expenditure of the emergency funds, it is most important that there should be instituted a permanent system for the maintenance of the cultural arts, and particularly, for the art of music. In justice to the tax-paying public which furnishes the funds for relief, this definite return of educational and cultural value should be ensured. The federation suggests that in the administration of these public funds, three main projects for music should be considered: music for public institutions; a program for adult education; organization of various performing groups and ensembles.

There are many suggested projects and plans for the stabilization of forces in the present chaotic social-economic conditions. The challenge to serve in the cause is not to the federation only—if success is to be assured there must be a co-ordination of all efforts, a unity of plan, and a love for the great art of music and for our fellowman.

Ljungberg to Sing with London B.B.C. Symphony in May

LONDON, Feb. 1. — Göta Ljungberg, soprano of the Metropolitan Opera in New York, has been engaged for an appearance with the British Broadcasting Corporation Symphony in the Queen's Hall on May 11.

NATIVE TALENT AIDED BY FEDERATION CONTESTS

Young Artists Given Assistance in Building Successful Careers

By RUTH HALLER OTTAWAY

THE National Federation of Music Clubs has sponsored contests for young American artists biennially for twenty-two years. That the musical field is overful of artists, that we are encouraging potential successful lawyers, engineers, and saleswomen to become unsuccessful musicians is an argument which does not stand when conditions are viewed with a clear eye as to what happens in "the land of the free, and home of the brave" (and in-artistic).

Granted that as a people we Americans are not inartistic, then we are incredibly insensitive. We have thoughtlessly driven our native talent to Europe for both training and experience, and have been, not unwilling to receive our own, but unconscious that we were establishing a rule for success dependent upon a foreign trade-mark.

The Federation has sought to give opportunity to the oncoming musical recreative artists of our own country which in the past was to be found in Europe only.

Recognizing Home Training

The Young Artists' Contest Bulletins for the contests to be held in conjunction with the Federation Biennial Convention in Philadelphia in April, 1935, carry the following paragraphs under the title of Purpose of the Contests.

"The National Federation of Music Clubs believes that music clubs, music patrons, managers, and audiences should give our young American artists an opportunity to build a career in their own country without the necessity of establishing a reputation in foreign countries before being received in the United States.

"The Federation also holds that the finest musical training can be had in this country, and purposes to recognize American training and American musical talent worthy of a concert career through contests, awards, and appearances.

"The Federation points out that a

concert career is not the only successful activity for a gifted musician. The Federation offers the opportunity to win the recognition inherent in a national

Mrs. Elmer James (Ruth Haller) Ottaway, First Vice-President of the National Federation of Music Clubs and Chairman of the Contest Committee

award because this recognition can be a valuable asset in every musical activity.

"... As one of the main objects of the contests is to provide a potential outlet for the products of musical education in America, candidates must have pursued all of their musical studies in this country."

Emphasis on Esthetic Life

In these critical times the esthetic and spiritual side of American life must be given great emphasis. We must not allow artistic expression to die when it is most needed. Great musical genius we have. Since no princes and potentates are at hand, and musical millionaires are passing away, it is left for the American people to come forward with a welcoming hand (with a pay envelope in it) to meet those young Americans who have been selected through state, district, and national competition by eminent judges to be master musicians.

The artist sponsors for the 1934-1935

Contests are Lawrence Tibbett, man's opera voice; Lucrezia Bori, woman's opera voice; Frank La Forge, voice; Ernest Hutcheson, piano; and Albert Spalding, violin.

Schubert Memorial Contests

The Schubert Memorial, Inc., Ossip Gabrilowitsch, president, will again promote contests identical with the

Eugene Ormandy, Ernest Schelling, Rudolph Ganz, Albert Spalding, Lawrence Tibbett and other adjudicators were Dalies Frantz, pianist; Byrd Elyot, violinist; Louise Essex, 'cellist; Marion Clayton, organist; Edward Kane, tenor. Mr. Frantz and Miss Essex received the Federation award of \$1,000, and in addition, the Schubert Memorial award of the appearance with the Philadelphia Orchestra.

A Tribute from Stokowski

"The Schubert Memorial solves a great problem for me," is the tribute paid by Leopold Stokowski, conductor of the Philadelphia Orchestra, to the organization and its method. "We have been giving public appearances to young American artists, but I found it difficult to select these from all over this country. The method of selection organized by the National Federation of Music Clubs and the Schubert Memorial solves this great difficulty, and by it we are able to find the most talented young American artists from all over the country. The selection is made in an impersonal manner, which is the only right way from the standpoint of art and the only fair way for the young artists who are developing in the new generation. As far as is humanly possible, it is an ideal arrangement and it is rare that we can reach the ideal, no matter how hard we try."

Mr. Frantz was hailed by leading music critics after his performance with the Philadelphia Orchestra in Philadelphia and in New York on Jan. 23 as a master artist. Miss Essex will appear with the orchestra next season. Miss Elyot was acclaimed at her recent Town Hall appearance as a superb violinist. Mr. Kane had an engagement with the Montreal Opera Company. All of the winners are receiving engagements with the music clubs.

Student Musicians' Contests

Student Musicians' Contests are held by the Federation at the same time as the Young Artists' Contests in states and districts. The purpose of these contests is to call public attention to musical study and performance, to elevate educational and artistic music standards, and to prepare advanced music students who are not yet entirely ready for a concert career or for other positions demanding intensive musical experience for the Young Artists' Contests. Both the Student Musicians' and young Artists' Contests will be held in the spring of 1935, beginning not earlier than March 1 and culminating in mid-April at the national finals in Philadelphia.

The artist sponsors for these contests are Ernest Schelling, piano; Louis Persinger, violin; Felix Salmond, 'cello; Harold V. Milligan, organ; Richard Crooks, man's voice; Kathryn Meisle, woman's voice.

The Federation Contest Committee members are: Mrs. Elmer James Ottaway, 1711 Military Road, Port Huron, Mich., chairman; Mrs. Ernest Hutcheson, Mme. Olga Samaroff, 1170 Fifth Avenue, New York, associate chairmen; Artists' Placement Committee: Mrs. Byrl Fox Bacher, 619 East University Avenue, Ann Arbor, Mich.; Miss E. N. Davidson, Port Huron; Mrs. Frank Hunter, Indianapolis; Mrs. F. E. Gardner, Beloit, Wis.

Mrs. John Alexander Jardine, Fargo, N. D., national president of the Federation, is member ex-officio of both committees.



SCHOOLS ASSOCIATION SHOWS PROGRESS

Annual Meeting Held in Lincoln Reveals Added Interest in Objective

LINCOLN, NEB., Feb. 5.—The tenth annual meeting of the National Association of Schools of Music, Earl V. Moore, president, held in the Cornhusker Hotel on Dec. 29 in conjunction with the convention of the Music Teachers' National Association, was one of the most successful assemblies of recent years.

Officers were elected as follows: President, Earl V. Moore, University of Michigan, Ann Arbor. Honorary president, Kenneth M. Bradley, Pasadena. Vice-presidents, Gilbert R. Combs, Combs Conservatory, Philadelphia; Karleton Hackett, American Conservatory, Chicago; Charles G. Vardell, Salem College, Winston-Salem, N. C.;

John G. Wilcox, Denver College of Music. Treasurer, Charles N. Boyd, Pittsburgh Musical Institute. Secretary, Burnet C. Tuthill, Cincinnati. Counsel, Hon. Charles P. Taft, Cincinnati.

Membership was accorded to the following institutions: Universities of Illinois, Missouri and Wisconsin. As provisional members: Cadek Conservatory of Music, Chattanooga; Baylor College, Belton, Tex.; Morningside College, Sioux City, Ia., and Hollins College, Hollins, Va. To two year accrediting: Greensboro, College, Greensboro, N. C.

The following were promoted from provisional to full membership: Southern Methodist University, Birmingham Conservatory, Wittenberg College, Salem College. Loyola College of Music (formerly New Orleans Conservatory) was promoted from two year accrediting to the status of provisional membership.

The secretary's report mentioned ex-

amination of sixteen schools for membership or change of status, and unofficial visits paid to others. Especially gratifying was the response of colleges to suggestions for raising standards. "The improvement observed is often thrilling," it was stated, "and is an ample justification for the existence of the Association."

Tributes Are Paid

Dr. Moore called attention to the fact that the new election marked the resignations from the commission of curricula of Dr. Howard Hanson, who had been the chairman since the founding of the Association in 1924, and of Gilbert Combs. Dr. Moore referred to their "splendid work"; and Dr. Hanson, in his reply, paid tribute to the memories of the late Harold Randolph and John J. Hattsteadt. A special resolution of appreciation was sent to Mr. Combs, who was absent owing to ill health.

In conjunction with the Music Teachers' National Association, the next meeting will be held in Milwaukee.

ALL-STAR ENSEMBLES IN INFORMAL PERFORMANCES



Wide World

Jascha Heifetz, José Iturbi and Lawrence Tibbett Joined in a Volunteer Concert in the Latter's New York Penthouse for the Benefit of Destitute German Professionals Here and Abroad



Göta Ljungberg, Who Created the Title Role in Eugene Goossens's *Judith* at Covent Garden in 1929, Is Photographed with Mr. Goossens in Cincinnati After a Performance with the Symphony



Parade Studio

Artur Rodzinski (Right) with John Alden Carpenter, Whose *Skyscrapers* the Conductor Recently Presented in Cleveland.

Right: Sir Henry Wood (Left) Chats with Thompson Stone in the Former's Boston Hotel Apartment after Sir Henry's Visit to a Rehearsal of the Handel and Haydn Society which Mr. Stone Conducts



Egan

Right: Three Collaborators Come Together in Beverly Hills: Elissa Landi (Left), Abram Chasins (Seated) and Grace Moore, Soprano, Meet in the Latter's Home. Offering to Eros, a Work by Mr. Chasins to Words by Miss Landi Will Be Introduced by Miss Moore on a Forthcoming Tour



Extreme Right: Henri Deering, Pianist, Is in His Sixth Month of Broadcasting Over WJZ



IN THE STREAM OF STOCKHOLM'S MUSICAL LIFE



Photographs by Almberg and Preinitz, Stockholm

In Verdi's *Don Carlos*, above, Brita Hertzberg, as The Queen. Right, Gertrud Paulson-Wettergren as the Princess of Eboli. Centre, Einar Larson, as the Marquis of Posa and Joel Berglund as King Philip.

By KAJSA ROOTZEN

STOCKHOLM, Jan. 27.—Premieres at the Royal Opera are so rare that one would expect them to be real events in the musical and theatrical life of the Swedish capital. They ought to be—but they are not. Scarcely one among the new productions at this house during the last few years has been a positive success—possibly because, with few exceptions, the works have not signified anything obviously new. Apart from such works as Max Brand's *Machinist Hopkins*, given in March, 1931, and Hilding Rosenberg's *Voyage to America*, heard in November, 1932, no novelty has been admirable or good. Although the Opera has offered many excellent productions which have had fascinating individual interpretations, there has been little to indicate modern activity or an attempt to enter new fields. With all its undeniable merits, the Royal Opera is a rather conservative, not to say a reactionary, institution, a fact which is embarrassing in regard to its dependence on the younger generation.

While the Gothenburg Opera has once more proved its up-to-dateness this season by opening its doors to Honegger and his *Judith*, the Stockholm repertoire has been increased only by the addition of works signed by veterans—Verdi or Strauss. And neither the former's *Don Carlos* nor the latter's *Arabella* has been welcomed with any overflowing enthusiasm.

"Too Much Opera"

Now, from a dramatic standpoint, an audience has every right to find *Don Carlos* rather dull, fuzzy, complicated and gawkily constructed as an operatic version of Schiller's play. As a musical composition, *Don Carlos* certainly can be numbered among Verdi's best works; but it is not thoroughly purified from that melodic *Kitsch* which makes *Il Trovatore*, *La Traviata* and *Rigoletto* so extremely hard to enjoy. Evidently it is not wholly owing to the dramatist and librettist that this lyrical drama is, now and then, "too much opera" in the spitefully parodic meaning of the term. It is a difficult task to balance the episodes of the story, which are not always well proportioned, on a steady line.

Opera Gives Verdi and Strauss; Composers Write in Modern Vein



In this respect, the producer Harald André, had not the consistently firm grasp of the work that his reputation led one to expect. There were altogether too many concessions to old formalism and chorus-routine, and too little of that stimulating Andréan fancy that made a new presentation of *The Tales of Hoffmann* (in 1932) one of the greatest events of late years in our capital.

Among the artists, Gertrud Paulson-Wettergren stood in the first place. Her interpretation of the part of the Princess Eboli added another proof to the many proofs we have already had that in her, our Swedish opera has its most vigorous temperament. Her voice sometimes takes on little rough accents, but it always is a vivid expression of a decidedly personal and intense concept.

Einar Beyron, too, has the gift of modelling his interpretations on a personal line and of living his roles, but the title role of *Don Carlos* apparently had not inspired him. Brita Hertzberg as the Queen and Joel Berglund as King Philip appeared as sovereigns of vocal art, whereas the Marquis Posa

of Einar Larson impressed rather by its sculptural expressiveness. Nils Grevillius conducted with elan.

Unresponsive Toward Arabella

Toward the newest work of Strauss, his *Arabella*, the audience was still more unresponsive. And rightly so, as I see it. Strauss has pathetically tried to make something magnificent out of what should be captivating as a pure diversion. One feels that there is terribly much ado about a mere trifle, and that he has wasted an exuberance of Wagnerian gravity and orchestral energy on a light entertainment that ought to be as charming and stimulating as a Lubitsch-signed film-operetta.

The most striking feature of this production was Helga Görin's creation of the title part. Vocally as well as dramatically it was the greatest and brightest success this young artist has had. Seldom before have we heard her voice ring out so warmly and intensely. Hardly ever has she shown so much assurance and vitality in her acting. The role of Mandryka seemed almost to have been written for Einar Larson,



and was acted by him *con amore*. Einar Beyron performed the part of Matteo with a fine artistic balance and with surety as regards means of expression. As Zdenka, Stella Andrevá had no difficulty in walking about in a suit of masculine clothes, which she did as freely and composedly as she sang. Emile Stiebel appeared as the Father, in fine buffo-form, playing the part in a style that ought to have been paramount throughout the opera—had not Strauss willed it otherwise. Herbert Sandberg conducted.

Varied and Productive Concerts

If the opera season has not been particularly eventful, concert life has been all the more varied and productive. The most notable occurrence of this kind was Arturo Toscanini's visit, to the Concert Society of Stockholm, where the incomparable conductor led two programs. Beethoven's Seventh Symphony, the Third of Brahms, the Tannhäuser Overture and Siegfried's Rhine Journey were at the head of the works played. Never have we perceived the sparkling life that lies in the Overture to *The Barber of Seville* until it was revealed to us by Toscanini. Never before have we heard the tragic voice of Wagner sound so clearly as when it was refined by the reading of the Italian maestro, or the romance of the Brahms Symphony sung so with such wonderful and pure expression.

Among new works presented by the Stockholm Concert Society I must mention two Swedish ones, *Sinfonia Breve* by Gösta Nystroem, and *Variations and Fugue* for piano and orchestra by Gunnar de Frumerie. Both these composers (the latter is only twenty-five years old) are counted in the ranks of our modernists. They are firm and serious characters, talented and charming artists.

Nystroem's *Sinfonia Breve* appears as his best work till now, deep and intense. Perhaps the composer has not yet quite mastered orchestral means of expression, but his language is nevertheless vigorous and impressive as a personal expression in modern style. Frumerie's last addition to Swedish orchestral literature, the *Variations and Fugue*, introduced with the composer as soloist, furnishes a new and convincing proof of the young musician's striking gifts. There was something sensational about the name of Gunnar de Frumerie, when, in the spring of 1928, it was emphasized in the newspapers

(Continued on page 68)



The Royal Opera, Stockholm's abode of the Lyric Drama



DEAR MUSICAL AMERICA:

I hope that the New York Philharmonic-Symphony Orchestra will be saved and that it will raise either the \$500,000, which it is said will be required to continue for another three years, or as much of that sum as possible.

I truly believe that the passing of such a noble symphonic body would be a catastrophe not only for New York, but for the entire musical fabric of this country. Ever since the Sunday concerts have been broadcast, the entire country has become interested in the concerts of the New York Philharmonic-Symphony. Whether the entire country will send in its contributions, as it did for the Metropolitan Opera last season, remains to be seen. I will be delighted if it does, for it will mean that there are among lay music lovers those to whom symphonic music means much.

We have been assured that the expenses of the orchestra have been cut down to a minimum. I know that the management, under Arthur Judson, is an excellent one and that everything has been done to insure the finest performances. But I wonder whether the policy of engaging conductors at salaries so great as to make it impossible to balance the budget is the best policy. To be sure, it has been argued that unless the conductors are the most famous ones, the audiences will not come. That has been both proved and disproved. For no conductor, no matter how famous, draws capacity houses in New York when he appears frequently. This season Bruno Walter drew pitifully small audiences, and after the first few performances of Toscanini, the houses have not been capacity ones, especially on Sunday afternoons.

Would it not be a better procedure to emphasize the music rather than the conductor? to engage able conductors, say, two for the season, each one to conduct half a season, at salaries within reason, so that if the audiences did respond, the deficit would be small. To be sure, I have said that audiences do not fill the houses even for the most famous conductors; that is not because they do not like famous conductors, but because the conductor feature has been made too important a part of the concert.

Stress the music. Make programs so interesting as to attract all kinds of music lovers. Continue to do this for a year, for two years, whether audiences fill the house or not. I am inclined to

think that the third year there will have been developed an audience of genuine music lovers, an audience far finer than the "smart alecky" audience that attends our symphonic concerts in New York today, an audience interested in hearing music, not in hearing a conductor's idea of the music.

Yes, courage will be needed to achieve this, but it will be worth achieving. The present situation is an intolerable one. It is built on sand. A public that filled every space in Carnegie Hall a few years ago for Toscanini today fills it only comfortably. It is not Toscanini's fault. It is partly the fault of some of his programs (Cherubini, Overtures to *Faniska*, and *Anakreon*, Rossini, Overtures to *Scala di Seta*, *Semiramide*, and that kind of thing), but chiefly the fault of making the conductor the star, instead of making the music the centre of the evening's activity.

If at the end of the third year, there is in New York no audience for interesting symphonic concerts ably conducted, it might be a good thing to know it. It would prove ever so conclusively that our symphonic concert activity was not a firmly grounded one, not dear to the hearts of New York's music lovers, one that they were quite willing to discontinue through their apathy and lack of support. Sad it is indeed to mention this; but it would not be an unwise thing to know it, if it were so. I am inclined to think it is not the case, but that instead there would be built along such lines one of the most intelligent audiences that this country has ever known.

And remember, with conductors' salaries cut to normal, the price of tickets for symphonic concerts in New York could be reduced, so that the man in the street could afford to go. How can he go at the present scale of \$1.00 to \$3.25, and on Sunday afternoons from \$1.00 to \$2.50? (the later reduction from \$3.25 to \$2.50 on Sundays only effected this season). Of course, there are the Saturday night Students' Concerts at fifty cents to \$2.00, but there are fewer concerts in this series.

Three cheers for the Red, White and Blue! By which I mean that three good American artists jumped in on recent occasions at the Metropolitan when their foreign colleagues were indisposed, and saved the day for Mr. Gatti-Casazza.

As you probably know, Karin Branzell was taken ill on Saturday, Jan. 6, the day of the season's first *Tristan*, and at eleven o'clock that morning, when it was found that she could not appear, Doris Doe was called on to assume the role. This she did with considerable skill. She had sung it in other seasons at the Metropolitan, but this time she did it entirely *extempore*. She had no idea that she was to be called on that week. A few days later, Miss Branzell being still indisposed, Margaret Halstead took her place as *Venus* in *Tannhäuser*. Had these charming American girls not been on hand, Mr. Gatti might have had to change his opera bill. And no impresario enjoys doing that at the last moment.

To show that the American male contingent is also ready to "deliver" on short notice: When on Saturday, Jan. 13, Mr. Martinelli was taken ill and could not sing the matinee performance of *L'Africana*, Frederick Jagel appeared as *Vasco da Gama*. I wasn't present, as I am no Meyerbeer fan, least of all Meyerbeer à l'Africaine! But I did listen in on the radio and my impression

was that Jagel did a very fine performance, which was confirmed by some friends of mine (not imps, either!) who were at the performance.

More doings *all'americana* at the Metropolitan the end of the first week of this month. On Friday afternoon John Charles Thomas made them sit up and take notice with his performance of the father in *Traviata*. An American baritone was the centre of the stage that day, not only in the afternoon, but in the evening, too, when Lawrence Tibbett thrilled us again in *The Emperor Jones*.

If it was American baritone day Friday, Saturday, Feb. 3, was American tenor day. Not only was it that, it was "come back day," too. In the afternoon Paul Althouse as *Siegfried* staged a fine return to the house which had presented him twenty-one years earlier as a neophyte, fresh from the vocal studios of Percy Rector Stephens and the late Oscar Saenger. (For Paul studied with both.) In the evening that fine artist, Charles Hackett, won a big audience as *Romeo*, in the Gounod opera, with his beautiful singing and acting of the most romantic of all of the world's lovers.

Verily, our Italian opera house is, at last, becoming Americanized. A wag-gish imp, one who seems to enjoy paraphrasing old sayings, remarked: "Necessity is, indeed, the mother of—Americanization."

That charming young singer of the Metropolitan Opera, Rose Bampton, had a chance to sing *Brangäne* on Jan. 16, when Wagner's *Tristan und Isolde* was given in Brooklyn. Miss Branzell was indisposed, as she was the week before, when Doris Doe took her place in the season's first *Tristan*.

Miss Bampton had sung the role in December in Cleveland under Artur Rodzinski with the Cleveland Orchestra forces, and the reports about what she did there were excellent. Then the chance came to sing it with her own company at the Academy of Music. I could not manage to get over to hear it, as I was in anything but a Wagnerian mood that night. But I have it on the best authority that she gave a remarkably fine account of the role. Score one more for the American artist, of real talent, who, when given the opportunity, can make good.

Critics, and how they prophesy! I read in a German magazine that the German critic, Wilhelm Tappert, once highly respected, in reviewing the Berlin premiere of *Cavalleria Rusticana* in 1891, speaking of its *Intermezzo*, wrote: "Fashion's favorites change. Thus the *Intermezzo* will, in time, disappear from the musical order of the day. Its worth is really not great enough to make it an exception to the rule." Oh, Mr. Tappert!

I've had a most interesting communication during the last week from a music lover who has followed opera in this city for a quarter of a century and who, from time to time, puts some of his observations on paper and sends them to me. This time I think he has outdone himself, for he has analyzed a very arresting situation, one which, unless it is rectified some day, will be responsible for the defeat of gifted artists.

The letter has to do with the casting of Howard Hanson's opera *Merry Mount*, scheduled to have its premiere

With Pen and Pencil



—by Aline Fruhauf

Giovanni Martinelli in *Fine Fettle*. The Tenor is Having a Triumphant Season at the Metropolitan Opera

at the Metropolitan the afternoon of Feb. 10. My friend seems to have been bowled over when two weeks ago he read the cast, as announced by Mr. Gatti-Casazza. From his, to my mind, splendidly set forth letter I quote the following:

"What really is to be done about it, I ask? Are those who have the Metropolitan Opera in charge to do as they like about assigning the roles in new American operas to whomsoever they wish? After all a new native opera is something different from a new foreign work. Who, I ask, is more entitled to a part in one of our own operas than American singers?"

"Now, I do not mean to say that Mr. Gatti has given out the leading parts without giving thought to an always difficult task. But I do feel that in the case of the leading soprano part, he should have cast Leonora Corona. Not only because she has sung principal roles in the company for several years, or because she is an American—both are good reasons—but better than these, if better be needed, is the fact that she created the role of *Lady Marigold Sandys* in the concert premiere of the opera at the Ann Arbor Festival last spring, where her performance was highly praised. I am sure she would have sung it on the Metropolitan's stage similarly brilliantly, especially as she is in better voice this year than ever, as her recent *Leonora* in *Trovatore* proved.

"Instead of giving it to Miss Corona, Mr. Gatti announced Mme. Ljungberg in the part. I am among those who admire this Swedish singer very much; in fact, I consider her a singing actress of marked personality. But English is not her language, and what is more, she has just had a fine opportunity to shine in the revival of Strauss's *Salome*.

"In answer to those who may say that Mr. Gatti is not using in the *Merry Mount* performance any of the other Metropolitan singers who sang it at Ann Arbor, that is, Rose Bampton, Frederick Jagel or John Charles Thomas, I would say this: First, in the leading baritone role, that of *Wrestling Bradford*, he is presenting Lawrence Tibbett associated with all other recent American operas, The King's Henchman, Peter Ibbetson, The Emperor Jones, and I doubt whether John Charles Thomas in his first Metropolitan season wanted to sing anything but standard repertoire roles. As for the other two, he is using another American in the role of *Plentiful Tewke*, namely, Gladys Swarthout, and similarly Edward Johnson as *Sir Gower Lackland*. Miss Bampton and Mr. Jagel, are, therefore, in no wise harmed by not singing the parts they sang in the Ann Arbor performance.

(Continued on page 52)

Managers' Outlook for New Season Is Optimistic

NBC Artists Service Announces Comprehensive List of Attractions

Civic Concert Service Flourishing with Increased Membership Roster



George Engles, Managing Director of the NBC Artists Service

"REPORTS assembled from concert managers in all parts of the United States indicate that a definite upswing in the concert business is under way," says George Engles, managing director of NBC Artists Service. "Increases in concert attendance from ten to sixty-six per cent over last season are reported in twenty large cities, with only four showing a decline. Most of the smaller cities and towns have been holding their own, with a tendency toward the improvement side, except for a number on the Pacific Coast which are still suffering from the handicap of closed banks. Local managers are certainly more optimistic than they have been in four years.

"An interesting development is the growing interest in many communities in joint concerts, with two or more artists participating on the same program. Artists of the calibre of Kreisler and Rachmaninoff will always continue to draw capacity audiences, but the heyday of the single artist is over. The present tendency toward joint recitals and ensembles and novelty attractions will increase—to the disadvantage of the single artist.

"Orchestras and ensembles are growing in popularity, as well as special attractions."

Artists under NBC Artists Service Management for 1934-35 will include:

Sopranos: Maria Jeritza, Florence Austral, Claire Dux, Dusolina Giannini, Nina Koshetz, *Queenie Mario, *Claudia Muzio, *Eide Norena, Rosa Raisa, Marion Talley, Leola Turner, Ninon Vallin.

Mezzo-sopranos: Conchita Supervia, *Gladys Swarthout.

Contraltos: Louise Bernhardt, Sophie Braslau, Coe Glade, *Maria Olszewska, Sonia Sharnova.

Tenors: *Giovanni Martinelli, *Lauritz Melchior, Attilio Baggio, Franklyn Baur, Mario Chamlee, *Rafaelo Diaz, Armand Tokatyan.

Baritones and Basses: Chase Baromeo, Frank Chapman, Mario Cozzi, *Ezio Pinza.



Merlin H. Aylesworth, President of the National Broadcasting Company

Violinists: Fritz Kreisler, Efrem Zimbalist, Bronislaw Huberman, Benno Rabinof, Jacqueline Salomons.

Pianists: Sergei Rachmaninoff, Henri Deering, José Echaniz, Rudolph Ganz, Sascha Gorodnitzki, Earle Laros, Mischa Levitzki, Josef Lhevinne, Poldi Mildner, Hortense Monath, Lee Pattison, Artur Schnabel, Jan Smeterlin.

Duo-pianists: Guy Maier and Lee Pattison, Josef and Rosina Lhevinne.

Cellists: Emanuel Feuermann, Beatrice Harrison, Felix Salmond.

Ensembles: Gordon String Quartet, Musical Art Quartet, Maganini Chamber Symphony, Paris Instrumental Quintet, The Revelers, Russian Symphonic Choir, The Southernaires, All Star Ensemble—Leola Turner, soprano, Beatrice Harrison, cellist, Chase Baromeo, baritone, Henri Deering, pianist.

Flutists: John Amadio, Quinto Maganini.

Special Attractions: Walter Damrosch—golden jubilee tour, Monte Carlo Ballet Russe, Vienna Choir Boys, Nini Theilade—danseuse, Guy Maier—Musical Journeys.

*Metropolitan Opera Association

Civic Concert Service

DEMA E. HARSHBARGER, originator of the Audience Building Plan, announces business is going forward as usual. The Civic Concert Service, Inc., of which she is president, is entering the fourteenth year of its activity.

When the first Civic Music Association was organized it was destined to be the forerunner of a great movement for the establishment of concerts on a permanent basis. The Plan, under which the associations are organized and function, was economically sound; the local communities held their drives and had their funds in local banks before they selected their artists. The Plan was co-operative; music was made a civic responsibility.



Dema E. Harshbarger, President of the Chicago Civic Concerts Service, Which Is Allied With the NBC Artists Service

Year by year more and more cities were added until the Civic Music Plan became truly national in its scope with associations extending from New England to California.

Miss Harshbarger knew that the Plan was practical, but she had never anticipated the severe trial it would undergo. The depression came along. Banks in which local funds were deposited failed; yet all artists were delivered to Civic Music audiences. Few cities temporarily suspended, the majority kept on in spite of increasing financial obstacles. In the weeks since Dec. 1 most of the cities that suspended for 1933 have expressed a desire to have their series in 1934-35.

In March of 1933, during the first week of the national moratorium, two cities, Lincoln, Neb., and Elgin, Ill., held their membership drives, and were successful. In the spring, some cities showed increased membership, the majority retained their past season's membership, and amazingly few associations dwindled.

The fall brought a remarkable improvement. Albany, N. Y.; Bradford, Pa.;



Marks Levine, Manager of the Concert Department of NBC Artists Service

Newport, R. I.; Winston-Salem, N. C., and Schenectady, N. Y., increased their memberships. Worcester, Mass., had the best record, for they increased their membership from 1118 to 1971. Asheville, N. C.; Des Moines, Ia.; Indianapolis; Jacksonville, Fla.; New Bedford, Mass.; Tacoma, Wash., and Jamestown, N. Y., added to their members.

"Never has the Civic Music Plan been as firmly established as it is today," states Miss Harshbarger. "Our cities have

learned the value of solidly built associations during these trying times. Concerts have become more intrenched in civic life than ever before. Perhaps, the most cheerful aspect of the depression to me has been the unswerving loyalty of the people in our associations. Through unstinted work and the courage of these individuals have the Civic Music Associations continued to function. And it is very gratifying to me that there has not been one cent of deficit in any city throughout the thirteen years of our activity."

S. Hurok Presents Wide Variety of Attractions in Concert and Theatre Fields

"I BELIEVE that the taste of the American public can be always more widely cultivated," said S. Hurok, "and I have never lost my faith, despite the clamor of sterile amusements around me.

"I hope for a renaissance of interest in the arts that will be comparable to the fervor among European audiences. I am convinced that such fervor can yet fire the masses of Americans. I envision the day when the great performing artists will be once more the popular idols of this country.

"In the past two decades, I have managed Anna Pavlova, Isadora Duncan, Feodor Chaliapin, Richard Strauss, Alexander



S. Hurok

Glazounoff, Mischa Elman, Luisa Tetrazzini, Eugén Ysaye, Ernestine Schumann-Heink.

"At the height of post-war disillusion, I brought Mary Wigman to this country. In the past few seasons, I have tried to rouse a blasé public with my presentation of Vicente Escudero, the Flamenco dancer; with Poldi Mildner, the young pianist from Vienna; with the Vienna Choir Boys; with the beautiful dancing of Uday Shan-Kar.

"To the theatrical scene I have contributed The Piccoli. This marionette miracle of Vittorio Podrecca, troupé through the country for a whole year, has infused fresh blood and an unutterable charm into the theatre.

"I consider that the Monte Carlo Ballet Russe is the most ambitious venture of my career. Widespread appreciation for the enterprise may mean that the Monte Carlo company can become a permanent institution in New York, adding new productions to its repertoire each season, and becoming an established and vital center of cultural life."

Mr. Hurok's presentations for the season 1933-34 are: Shan-Kar and his company of Hindu Dancers and Musicians; Poldi Mildner; The Piccoli; Vienna Choir Boys; Egon Petri; Monte Carlo Ballet Russe. For 1934-35 he will add Bronislaw Huberman, violinist.

Concert Executives Express Confidence for Year

Columbia Concerts Corporation States Music Business is Sound

Additions to Managers' Lists in Great Unit Shows Prevailing Spirit of Optimism



Arthur Judson, Head of Concert Management Arthur Judson, Inc., and President of Columbia Concerts Corporation



F. C. Coppicus of the Metropolitan Musical Bureau, Executive Vice-President of Columbia Concerts Corporation

MUSIC has at last achieved a position of importance in the minds of the American public, point out the officers of Columbia Concerts Corporation, calling as witness the amazing fact that whereas, during the years of the depression, banks and other solid commercial enterprises failed in all parts of the country, no national musical management or symphony orchestra went out of business. "Music as usual" was the unusual and significant phenomenon of an otherwise bleak period. It is felt that this stable market is the result not only of growing desire on the part of the general public to hear good music because of its contact through concerts but is also the outcome of radio, which through its increasing broadcasts of the best music has developed new audiences to support concerts. It was natural to anticipate that the depression would make for a smaller concert-going public; statistics, however, show that the shrinkage has not been fifty per cent of what was to be expected. This can only be accounted for by the development of a fresh public which has replaced those steady concert-goers whose immediate economic problems have forced them to eliminate music from their budgets.

The field staff of Columbia Concerts Corporation which has been making surveys of the country since the first of the year reports a very much changed outlook for the coming season. People are definitely looking forward to augmented musical activities. Particularly encouraging have been the inquiries for artists received from cities which have been out of the concert business for several years. All indications point to a healthier condition in the local concert field and to an increase of business of approximately twenty-five per cent over last season. A large portion of this increase can be traced directly to the resumption of concert activities of many endowed institutions such as state colleges, normal schools and other educational bodies which are dependent for their concert-buying budget on the acts of legislatures.

Under the New Deal the public takes its lead from the White House. The concert business has undoubtedly been stimulated by the genuine interest both the President

and Mrs. Roosevelt have shown in good music. Psychologically helpful, too, have been the attitudes of such men as former Secretary of Treasury Woodin and his widely publicized compositions and Mayor La Guardia of New York whom the newspapers have reported as one of the Philharmonic-Symphony Orchestra's oldest and most faithful subscribers.

The largest music bureau in the world, Columbia Concerts Corporation, consists of a number of divisions, namely: Concert Management Arthur Judson, Inc., Evans and Salter Inc., Haensel and Jones, Metropolitan Musical Bureau Inc., Wolfsohn Musical Bureau Inc., and Community Concert Service. The officers of Columbia Concerts Corporation are: William S. Paley, chairman of the board; Arthur Judson, president; F. C. Coppicus, executive vice-president; Lawrence Evans, Jack Salter, Fitzhugh W. Haensel, and Edward Klauber, vice-presidents; Ralph F. Colin, treasurer; F. C. Schang, sales manager; Horace J. Parmelee, assistant secretary; Calvin M. Franklin, assistant secretary and associate sales manager; and Ward A. French, director of Community Concert Service.

A number of artists have been added to the Columbia Concerts roster for next season. The Judson list is augmented by the two American tenors: Charles Kullman, who has been singing with much success at the Berlin State Opera the past few years, and Charles Hackett who rejoins the Metropolitan Opera this spring; and by the French pianist, Robert Casadesus, who will make his debut here next season. The Metropolitan Musical Bureau has signed up, in addition to its present artists, the young soprano, Rosemarie Brancato, the baritone, Alexander Gray, and the boy violinist, Ruggero Ricci. It also announces the return of La Argentina and the first appearance of the Soviet dancers, Asaf and Sulamith Messerer, who were supposed to have come this season. Evans and Salter have signed contracts with Nino Martini, brilliant young tenor of the Metropolitan Opera Company, who has won a great following by his beautiful singing over the radio, and Dalies Frantz, pianist, whose debut with the



William S. Paley, Chairman of the Board of Columbia Concerts Corporation

Philadelphia Orchestra under the baton of Leopold Stokowski, made a great impression in musical circles both in New York and Philadelphia. Haensel and Jones have now under contract the soprano, Mary Lewis, the American baritone, Edgar Allan, the two-piano recitalists, Malcolm and Godden, the tenor, Myron Duncan, the cellist, Horace Britt, and Carola Goya in recitals of Spanish dances, in addition to its other artists.

The various artists and attractions under the Columbia Concerts Corporation banner for 1934-35 are given below.

Concert Management Arthur Judson; Wolfsohn Musical Bureau

Sopranos: *Lucrezia Bori, Jeanne Dusseau, Hulda Lashanska, *Nina Morgana.



Lawrence Evans, Columbia Concerts Vice-President

Contraltos: Marian Anderson, *Rose Bampton, Kathryn Meisle.
Tenors: Dino Borgioli, Dan Gridley, *Charles Hackett, *Frederick Jagel, Charles Kullman.

Baritones: *Arthur Anderson, *Richard Bonelli, Wilbur Evans, Nelson Eddy, Harold Kravitt, *Friedrich Schorr.
Pianists: Robert Casadesus, Vladimir Horowitz, Ernest Hutcheson, José Iturbi, Ray Lev, Nikolai Orloff (1935-36), Ernest Schelling.

Two Pianos: Ethel Bartlett and Rae Robertson.

Violinists: Jascha Heifetz, Ruth Breton, Grisha Goluboff, Geraldine Leo, Nathan *Metropolitan Opera Association.

Milstein, Max Rosen, Albert Spalding, Joseph Szigeti.
Cellists: Hans Kindler, Gregor Piatigorsky.

Flutist: Georges Barrère.
Harpist: Carlos Salzedo.
Harpsichordist: Lewis Richards.
Dancers: Pauline Koner, Edwin Strawbridge.

Ensembles: Ossip Gabrilowitsch and Albert Spalding, Sonata Recitals; London String Quartet, New York String Quartet.



Jack Salter, Columbia Concerts Vice-President

Barrère Little Symphony, Barrère Woodwind Ensemble, Salzedo Harp Ensemble, Philadelphia Chamber String Simfonietta.
Special Attraction: John Hazedel Levis, "The Music of China."

Evans & Salter, Inc.

Lawrence Tibbett, baritone of the Metropolitan Opera.

Amelita Galli-Curci, soprano.

Elisabeth Rethberg, soprano of the Metropolitan Opera.

Tito Schipa, tenor of the Metropolitan Opera.

Yehudi Menuhin, violinist.

Nino Martini, new tenor of the Metropolitan Opera.

Dalies Frantz, pianist.

John McCormack, tenor, by special arrangement with D. F. McSweeney.

Metropolitan Musical Bureau

Sopranos: *Lily Pons, Grace Moore, *Lotte Lehmann, Rosemarie Brancato.

Tenor: *Edward Johnson.

Baritones: Alexander Gray, Paul Robeson.

(Continued on page 18)



Fitzhugh W. Haensel, Columbia Concerts Vice-President

Bookings for Artists Reveal Decided Increase

Columbia Concerts Corporation



Frederick C. Schang of the Metropolitan Musical Bureau, Sales Manager of Columbia Concerts Corporation

(Continued from page 17)

Violinist: Ruggiero Ricci.
Pianists: Harold Bauer, Eurnice Norton, Ossip Gabrilowitsch.
Guitarist: Andres Segovia.
Dancers: La Argentina, Angna Enters, Mime, Asaf and Sulamith Messerer.
Special Attractions: The New English Singers of London, John Goss and His London Singers.

*Metropolitan Opera Association.

Haensel & Jones

Sopranos: Elsa Alsen, Mary Lewis, *Göta Ljungberg, Emma Redell, *Grete Stueckgold, Jeannette Vreeland.
Contraltos: *Karin Branzell, Grace Leslie, Margaret Matzenauer, Marie Powers, *Cyrena Van Gordon.
Tenors: *Paul Althouse, *Richard Crooks, Myron Duncan, Allan Jones.
Baritones: Edgar Allan, Frederic Baer, Fred Patton, Yowlache.
Pianists: Robert Goldsand, Mieczyslaw Münz, Guiomar Novaes, Serge Prokofieff.
Two-Piano Recital: Malcolm and Godden.
Violinists: Sylvia Lent, Toscha Seidel.
Cellists: Horace Britt, Marcel Hubert.
Harpist: Mildred Dilling.

*Metropolitan Opera Association.



D. F. McSweeney, Manager of John McCormack



Calvin M. Franklin, Assistant Secretary and Associate Sales Manager of Columbia Concerts Corporation

Special Attractions: Carola Goya, Hall Johnson Negro Choir.
Ensembles: Barrère-Salzedo-Britt, Cherniavsky Trio, Hart House String Quartet.

Community Concert Service

WARD FRENCH, general manager of the Community Concert Service, is making plans to assist many additional cities in their concert activities during 1934.

The sound principles upon which the Community Concert Association plan rests have made it possible for scores of cities throughout the United States and Canada to carry through their concert activities in spite of the acute economic conditions.

Regardless of the merits of the plan, however, the service any organization can render is limited to the quality of its personnel.

Arthur Wisner, assistant manager of the Community Concert Service; Robert Ferguson, field manager; H. K. Hooks, Jr., district manager; Arnold Lovejoy, district manager, and Flora Walker, district manager, are well known figures in many musical circles. Their enthusiastic and untiring efforts are welcomed in over one hundred cities from coast to coast each season.



Ward A. French, General Manager of Community Concerts Corporation



Charles L. Wagner



Lulu G. Breid, Associated With Charles L. Wagner

Concert Management, Charles L. Wagner

CHARLES L. WAGNER announces that John Charles Thomas will continue his concert and operatic work all through the season of 1934-35. Sigrid Onegin is finishing her season in this country in the middle of March and will return again next season. She is singing with Toscanini this year, six performances, three each of Beethoven's Ninth Symphony and Missa Solemnis and will appear in both concert and opera next season.

Mischa Elman will spend the summer in South America and the fall season in Europe and will return to the United States for a tour of three months in January, 1935. Walter Gieseking will return next season for his seventh annual concert tour. He will fulfill fifty dates before Christmas in Europe and open in America in early January.

Ruth Slenczynski is returning to Europe on Feb. 28 and will come back for thirty concerts between Jan. 15 and April 15, 1935, beginning on her tenth birthday, Jan. 15. Noel Eadie, noted as a Mozart singer, will make her first American concert tour under Wagner management next fall.

Mme. Clare Clairbert and André D'Arkor of the Théâtre de la Monnaie, Brussels, will return for their joint recital tour and for

opera beginning in November. Doris Kenyon will continue her costume recitals next season, devoting two months to the work between moving pictures.

Mischa Weisbord, violinist, will return for a short concert tour next October. Mr. Weisbord's last American tour was in 1928.

"For the last three years the United States has become opera minded and the American public have been asking for first class grand opera at popular prices," says Mr. Wagner. "Two years ago I produced Boccaccio with great success, and as a result, October will see the beginning of the Charles L. Wagner Grand Opera Company, presenting four operas with complete casts of stars and an ensemble of American singers, two conductors, new scenery, and an orchestra of forty."

"The entire Théâtre de la Monnaie cast of the Pearl Fishers by Bizet, John Charles Thomas, Clare Clairbert and André D'Arkor in the leading roles, will be presented. I will also produce Carmen, with Mme. Onegin for the first time in this country. Thais and Werther will also be presented with all-American casts. John Charles Thomas will have the leading role of Athanael."

Lulu G. Breid is Mr. Wagner's associate.

Annie Friedberg

"I HAVE not quite finished my list for the coming season, and additional artists who will be represented by me will be announced in the near future," states Annie Friedberg. "The same artists who have been with me this year will again be under my management, including Myra Hess, Harold Samuel and Bruce Simonds, pianists; Gertrude Kappel, soprano of the Metropolitan Opera; Elisabeth Schumann, Phradie Wells, Margaret Olsen, Grace Divine, Inga Hill, Charles Stratton, Keith Falkner, Harold Dahlquist, the Budapest String Quartet, the Perolé String Quartet and the Knickerbocker Singers."

"New combinations under my management are Vera Brodsky and Harold Triggs, piano duo; René Le Roy, flutist, and Sheridan Russell, cellist, in joint recital with piano; and René Le Roy and Pierre Jamet, harpist, also in joint recital."

"Carl Friedberg, famous pianist, will again be under my management."

"Other new artists include Helen Teschner Tas, well-known violinist, who gave a successful recital in New York this season, and Emy-Lou Biedenharn, mezzo-soprano, who will be heard in her first



Annie Friedberg

New York recital, in fact, her first American appearance, some time in March."

(Continued on page 51)

Menuhin



The PRODIGY
of YESTERDAY

The GENIUS
OF TODAY

ERNEST NEWMAN—Dean of English Critics

"It is easy to write the simple and final word 'perfection' against the performances of Yehudi Menuhin last Sunday, which held a packed Albert Hall spellbound—as easy as he seemed to find his own achievement. How are these things possible to a lad not yet 17? Can he, who seems so normal, really have learnt all he knows in ten or twelve years? Or was he, as they say, born knowing it—is he heir to some great spirit of the past? Even in the ecstasy of unique enjoyment, the listening musician, realizing what such skill involves, must ask himself these questions."

LONDON Sunday Times, December 17, 1933

W. J. HENDERSON—Dean of American Critics

"What the child had performed in 1927 with the sheer rapture of a gifted nature, the youth played with a passionate adoration born of new vision and manly emotion. There was not a moment of carelessness, not a phrase wanting in meticulous finish, yet one never felt that there was an instant of restraint. The boy projected his spiritual immersion in the music with an art that defied analysis . . . his tone was beyond description in its beauty, its purity, its noble continence and its subordination to the immediate purpose . . . the performance was violin playing of the first order, ranking with anything the present recorder had ever heard in his long years of listening."

NEW YORK Sun, January 19, 1934

Management: *Evans and Salter* NEW YORK

MASON & HAMLIN PIANO

DIVISION: COLUMBIA CONCERTS CORPORATION OF COLUMBIA BROADCASTING SYSTEM

(VICTOR RECORDS)

MIGHT



© Berns

VINESS

Glorious Triumphs of this Great Singing-Actor Have Lifted Him To Epic Heights

Lawrence Tibbett is one of the most amazing musical phenomena of our time. The art of singing has no mysteries for him. He can do what he will with his magnificent vocal organs, and he wills to do everything. In volume he can produce anything from a divine pianissimo to a thundering and unbelievable power.

Chicago American, Oct. 31, 1933.

Deep resonance, delicate beauty, refinement of interpretation, fine diction and complete clarity, in fact, everything required of a singer were his.

Los Angeles Record, Dec. 6, 1933.

For him, perhaps, it was only the occasion of another successful recital. For many in this tremendous audience, occupying all the available seats in the hall and the chairs that fringed the walls and banked the stage it was a thrilling evening spent with the foremost of American baritones. . . . His voice, powerful in tonal splendor, rich in quality, and effective in dramatic expression, stirred his hearers.

New Haven Journal-Courier, Dec. 14, 1933.

Tibbett is perhaps the only singer today who can draw the crowd that filled Constitution Hall yesterday to hear his recital. For the first time since the hall was built seats were placed upon the stage to accommodate the many admirers of Mr. Tibbett.

Washington Star, Nov. 6, 1933.

He continues to gain in dramatic stature; in the sonorous and eloquent employment of his voice; in variety and wealth of nuance, and in an encompassing authority.

New York Times, Jan. 6, 1934.

Denver has always been noted as a Tibbett city. It is, therefore, not surprising that at his third appearance here the baritone sang before a capacity house of 3750 which included more than 200 persons provided with seats on the stage.

Denver Post, Oct. 24, 1933.

Lawrence Tibbett displayed masterful interpretive ability and dramatic force last night. . . . One of the largest audiences ever gathered in this city acclaimed him vociferously.

Los Angeles Times, Oct. 14, 1933.

Lawrence Tibbett is America's greatest male singer. A more sweeping statement than this would violate conventional chivalry.

Whoever the composer and whatever the style, Tibbett met the demands of the composition in all its varied aspects; in vocal tone, in musical phrasing, in clear enunciation of the text, and in dramatic feeling.

Boston American, Nov. 9, 1933.

He possesses one of the fine baritone voices of the present generation, he is a musician and an artist, and, on top of it all, he is a personality.

Chicago Tribune, Oct. 31, 1933.

A full house greeted Lawrence Tibbett with unconcealed delight. Even every available square foot of space on the stage was occupied. . . . Here was truly beautiful singing, finished in every respect, the direct result of great talent, a fine voice and undoubted natural gifts of a high order.

N. Y. Journal, Nov. 3, 1933.

I do not think Tibbett has ever received such an ovation since that famous evening at the Metropolitan when he reduced proud New York to respectful worship.

San Francisco Examiner, Nov. 25, 1933.

The applause was tremendous, suspense intense and delight in the brilliant acting and singing of the famous baritone was enormous.

Los Angeles Examiner, Oct. 14, 1933.

There was dramatic fire in his singing which stirred his audience to a demonstration of enthusiasm such as only a few world-famous artists ever have evoked in Seattle. . . . Taxing the seating capacity of the vast Civic Auditorium, a song-hungry throng of 6500 persons last night paid eager homage to the noble voice and cheery personality of Lawrence Tibbett, supreme American baritone of our day.

Seattle Post Intelligencer, Oct. 7, 1933.

His splendid resonant voice; remarkable dramatic power; the restraint of his romantic scenes; combined to make a vigorous and dominating portrait.

New York American, Jan. 6, 1934.

Tibbett brought down the house with the Prologue to "Pagliacci."

San Francisco Examiner, Nov. 22, 1933.

[Victor Records]

STEWART WILLE, at the Piano

[Steinway Piano]

Management:

Evans & Salter

113 WEST 57TH STREET

NEW YORK

DIVISION, COLUMBIA CONCERTS CORPORATION OF COLUMBIA BROADCASTING SYSTEM

A New Metropolitan Quartet

Handsome, Voices That Blend, All-American



Grace Moore, Soprano

(formerly, Metropolitan Opera Ass'n)

Edward Johnson, Tenor

(Metropolitan Opera Ass'n)

Richard Bonelli, Baritone

(Metropolitan Opera Ass'n)

Rose Bampton, Contralto

(Metropolitan Opera Ass'n)

A logical ensemble of distinguished personalities—Interesting operatic programs consisting of duets, trios, quartets, and solos. Organized at the suggestion of a leading music club. Already booked by half a dozen top notch courses.

Tour limited to 20 dates
Time—October 22nd to November 24, 1934

Now Booking—for terms apply to

COLUMBIA CONCERTS CORPORATION

OF

COLUMBIA BROADCASTING SYSTEM

113 West 57th Street, New York City

R CENT

A black and white photograph of a woman with dark hair, wearing a light-colored, draped dress. She is seated and looking towards the right. She is wearing a long pearl necklace and a bracelet on her left wrist. The image is part of a magazine spread, with the text 'R' and 'CENT' visible on the left page.

Wire at once for open dates. Many were disappointed this past season!

***Division of* COLUMBIA CONCERTS CORPORATION of COLUMBIA BROADCASTING SYSTEM**

113 WEST 57th STREET • NEW YORK

BALDWIN PIANO



ROSE BAMPTON

American Contralto

METROPOLITAN OPERA COMPANY

ROSE BAMPTON celebrated her twenty-third birthday last season with a debut at the Metropolitan Opera House. That glamorous performance proved the curtain raiser to a crowded and eventful career. This season—1933-34—Rose Bampton is filling 44 concert engagements. The list printed here tells the story of her great and deserved success.

AT the Metropolitan Opera this year she is singing such important roles as Brangaene in "Tristan and Isolde," Amneris in "Aida," etc.

Rose Bampton is in constant demand. It is therefore suggested that you reserve your date early for the season 1934-35.

**CONCERT MANAGEMENT
ARTHUR JUDSON, INC.**

Division of
Columbia Concerts Corporation of
Columbia Broadcasting System

Victor Red Seal Records

1933-34 TOUR

OCTOBER

- 2: Worcester, Mass., Festival [Reengagement]
- 16: Tulsa, Oklahoma
- 18: Oklahoma City
- 23: St. Paul (Schubert Club)
- 24: La Crosse, Wisconsin (Community Concert)
- 30: Mt. Vernon, Ohio (Community Music Club)

NOVEMBER

- 3: Clinton, N. Y. (Hamilton College)
- 6: Syracuse (Morning Musicales)
- 7: Oberlin, Ohio (Conservatory of Music)
- 9: Louisville (Community Concert)
- 14: Roanoke (Community Concert)
- 16: New York City
(Haarlem Philharmonic Concert)
- 24: Saginaw, Mich. (Community Concert)
- 30: Cleveland Orchestra
(Brangaene in "Tristan and Isolde")

DECEMBER

- 2 and 4: Cleveland Orchestra
(Tristan and Isolde)
- 5: New York City (Waldorf-Astoria)
- 6: Elmira (Thursday Morning Musicales)
- 8: Elizabeth, N. J. (Community Concert)
- 11: Middletown, Conn. (Community Concert)
- 14: Washington, D. C. (National Symphony)
- 15: New York City
(New York University Glee Club)
- 18: REJOINED METROPOLITAN OPERA
COMPANY FOR ENTIRE SEASON UN-
TIL MARCH 31, 1934

JANUARY

- 15: New York (Beethoven Association)
- 24: Baltimore (Washington Symphony)
- 25: Washington (The White House)
- 30: New Bedford, Mass.
(Civic Music Assn.)

FEBRUARY

- 26: New Brunswick (Rutgers University)

MARCH

- 6: Buffalo, N. Y.
- 21: New York City (Oratorio Society in Bach
B Minor Mass) [Reengagement]
- 23: Pittsburgh (Art Society)

APRIL

- 2: Halifax, N. S. (Community Concert)
- 4: St. John, N. B. (Community Concert)
- 6: Charlottetown, P. E. I.
(Community Concert)
- 9: Bradford, Pa. (Civic Music Assn.)
- 12: Fort Wayne, Ind. (Concordia College)
- 16: Freeport, Ill. (Community Concert)
- 18: Springfield, Ill. (Community Concert)
- 20: Wilkes-Barre, Pa. (Lion's Club)
- 23: Milwaukee (Community Concert)
- 30: Staunton, Va. (Community Concert)

MAY

- 7: Lancaster, Pa. (Community Concert)
- 11 and 12: Bethlehem Bach Festival
(Christmas Oratorio and B Minor Mass)
[Reengagement]
- 23: Albany (Mendelssohn Club)

"LEADERS IN THEIR FIELD"

BOSTON TRANSCRIPT



DUO-PIANISTS

TRIUMPH
WITH THE
NEW YORK
PHILHARMONIC
SYMPHONY ORCHESTRA

December 30, 1933, and January 6, 1934

TIMES

"The Mozart Concerto was played with the utmost grace and beauty. The sparkling clarity, the perfect ensemble and the crystalline color the soloists gave the first movement was a joy to the ear, and had the fresh exhilarating brilliance of morning sunlight on new-fallen snow. The Andante displayed other virtues: a softer tone-color and an enviable capacity to handle a longer lyric line and the more difficult slow rhythms with the same flawless ensemble. The audience recalled the English soloists with enthusiasm at the end, as they well may have done. It was a moving and distinguished performance."

HERALD TRIBUNE

"In the Mozart Concerto the absolute unity of interpretation, consummate technical skill and polish, and interpretative sensitiveness and musicianship of Bartlett and Robertson were marked by the high standard set by this noted English two-piano team in their previous visits to this country."

NEW YORK SUN

"The playing of the Concerto showed their familiar happy blending of individual forces in ensemble and their uniform understanding of the music. The sensitive tone coloring and delicacy of spirit shown challenged the deepest attention of the audience."

Available January 1st to March 15th, 1935

CONCERT MANAGEMENT ARTHUR JUDSON, Inc.

Division of

Columbia Concerts Corporation of Columbia Broadcasting System

113 West 57th Street

(Steinway Pianos)

New York City

BARTLETT AND ROBERTSON

Triumphant Season
San Francisco Opera, 1933—
Tremendous Ovation Given

DINO BORGIOLI

TENOR

Also

at Opening of Chicago Grand Opera Company
December 26, 1933, in Civic Opera House

"His performance of Cavaradossi was one of
THE MOST ENJOYABLE I HAVE HEARD."

EUGENE STINSON in *Chicago Daily News*, Dec. 27, 1933.

"THE AUDIENCE GAVE HIM AN OVATION."

GLENN DILLARD GUNN in *Chicago Herald and Examiner*, Dec. 27, 1933.

Mr. Borgioli, who made his first bow to a Chicago audience in the rôle of Mario Cavaradossi, is going to be a famous person in Chicago before the season is over. A splendid voice which evoked as many lovely melodies and as much passionate expression as Mme. Jeritza's own, a complete knowledge of what the operatic stage demands in acting, a graceful carriage and aristocratic demeanor are some of his qualifications for opera. They are not all. He has the gift of transfiguring them all in delineating and projecting a character. Wherefore one awaits his next performance with uncommon interest.

EDWARD C. MOORE in *Chicago Tribune*, Dec. 27, 1933.

I have never heard the dialogue of the first act sung so sympathetically, nor the great tenor aria mapped out with so clear a delineation of Rodolfo's character.

EUGENE STINSON in *Chicago Daily News*, Jan. 9, 1934.



Fernand De Guelldre

BOHEME

Dino Borgioli soared triumphantly to the top C in "Che Gelida Manina" and in the close of the first act. His vocal equipment is in important respects truly exceptional. Not many tenors throw their tones so pleasantly into high range. Won an ovation.

ALEXANDER FRIED in *San Francisco Chronicle*.

THIS SEASON DINO BORGIOLI GOES TO

Regio Theatre in Turin for Faust

Reale Theatre in Rome for Sonnambula

Florence, with Maestro Serafin, for Don Giovanni in May

San Francisco Examiner

'MANON'

By REDFERN MASON

Rare Understanding

Between Bori and Dino Borgioli there was an artistic understanding as perfect as it is rare. Borgioli is masculine; he is a man "of like passions with ourselves." His singing of the music of the St. Sulpice scene was admirable and here it was, as a natural consequence of superb teamwork, that Madame Bori reached a height of rare dramatic intensity.

So San Francisco has added two more to its list of operatic impersonations of the first rank.

MARJORIE FISHER in *San Francisco News*—Nov. 2, 1933

Bori and Borgioli, Stars Of 'Manon' Performance Win Triumphant Ovation

Borgioli Triumphs

Dino Borgioli was greeted with spontaneous applause and rewarded wholeheartedly at the conclusion of his every aria. Their joint work in the second act, their duet and their separate arias showed both singers at their best and brought them a memorable demonstration in the way of applause and bravos. It was singing of concert caliber—something rarely found on the opera stage.

Mr. Borgioli, remembered for his fine singing last season, astonished even his most ardent admirers by

his tremendous progress in the art of acting. Last year his success was founded wholly upon his singing. As the Chevalier de Grieux he was a successful thespian as well as a superfine singer.

This tenor is a musician of stellar rank. His voice is rich, resonant, warm and colorful. He uses it with rare discernment. With his magnificent vocal organ, his musicianship and his newly revealed histrionic ability he should achieve the highest pinnacle of operatic success—the Metropolitan—before another season wanes.

San Francisco Examiner

BORI, BORGIOLI SCORE TRIUMPH IN "LA BOHEME"

By REDFERN MASON

Borgioli Pleases

Borgioli is the best Rodolfo since Joseph Hislop sang here years ago. Borgioli fills the rôle well. He sings with uniform distinction; his diction is pure; his words are comprehensible, and vocally and histrionically he is always in character.

San Francisco Call-Bulletin

By MARIE HICKS DAVIDSON

Borgioli's tenor thrilled with its richness of timbre and his acting was superb. Borgioli was in fine voice throughout. It was ravishing in tone blending... floated in thrilling pianissimo and soared in full voice.

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Division Columbia Concerts Corporation of Columbia Broadcasting System
Steinway Building New York City

ROSEMARIE BRANCATO

NEW AMERICAN SOPRANO IN TRIUMPHANT CHICAGO DEBUT

CHICAGO PAPERS OF
January 18, 1934

"MISS BRANCATO is only 21 years old. She has a voice of ravishing timbre, which has been remarkably well schooled. The voice is marvelously pure, and her last high E flat in the 'Caro Nome' had an ideal quality as if it issued from a flute of crystal. This unknown American singer from Kansas City has definitely and suddenly arrived. It is a pleasure to see youth conquer so completely.

* * *

"Not since the sensational debut of Galli-Curci in the same role has such a pandemonium of applause greeted a new opera star in Chicago. For at least four minutes after the aria 'Caro Nome' the conductor was not allowed to proceed, the wild enthusiasm of the ovation, as well as its length, clearly put in the same class with that memorable event of November, 1916."

HERMAN DEVRIES in *Chicago American*.

"She won applause that was not the outcome of uncontrollable excitement, but the warm and spontaneous acknowledgment that a huge audience had been completely won over by this young girl's artistic charm. Miss Brancato seems to me to have a wonderful, instinctive gift for singing of the most sympathetic and graceful kind. Her voice curls itself around a phrase like an irresistible tendril fulfilling the destiny for which Nature intended it."

EUGENE STINSON in *Chicago Daily News*.



Renato Toppo

Now Booking For Concerts This Spring and Next Season

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"WINS NEW PIANO LAURELS"

Headline: Philadelphia Record, Jan. 4, 1934

LEONORA CORTEZ

"... 'Miss Cortez' equipment is of very high rank. Technically nothing can daunt her. As an artist she brings to her instrument a polished style and very intelligent interpretation... the Borodine, Liszt and Saint-Saens compositions were best suited to her temperament, or to her mood. There was fire in those three pieces..."

Philadelphia Inquirer—Jan. 4, 1934

"Displaying a fluent, unhesitating technique and a rare gift of insight, Leonora Cortez, in her piano recital in the foyer of the Academy of Music last night, proved herself a distinguished musician... the artist showed amazing mastery of her medium... Opening the second half of the recital with Schumann's 'Papillons,' played with superb sensitivity, Miss Cortez was enthusiastically applauded. This composition is colorfully imaginative and offered an excellent vehicle for her artistry..."

Philadelphia Record, Jan. 4, 1934

"... loud expressions of approval... scintillating technique... The Bach Busoni toccata in C major was splendidly played, the preludio being almost organlike in tone color and the fugue very clearly delineated. Schumann's 'Papillons,' twelve short numbers, with their great variety of emo-

tional feeling, were finely interpreted... a beautiful performance of the fine Scherzo by Borodine, the audience manifestly desired a repetition. Liszt's 'Sonetto del Petrarca' and the exceedingly brilliant toccata of Saint Saens, with its flashing double octaves and difficult passage work proved a tour de force of execution and was received with great applause. Obligated to play four encore numbers in which she did some of the best playing of the evening again in the more brilliant numbers... The Bach and the Strauss-Tausig numbers were the best played of the group, although all were finely performed."

Philadelphia Public Ledger, Jan. 4, 1934

"... Manifesting considerable power, dexterity—wide scope of interpretive versatility... technical sufficiency that was flexible—accurate... an excellent reading of Beethoven's opus 27, sonata, handled freely by a player untrammelled by orthodoxy or tradition... they heard the beautiful fashion in which the soloist played the Adagio and the daringly rapid, almost casual manner of the final Allegro vivace... made much of Schumann's 'Papillons,' enthusiastically applauded for remarkably fine presentation."

Phila. Evening Bulletin, Jan. 4, 1934

OTHER PRESS COMMENTS

"We will never miss a chance of hearing her again. She is worth all the money we can afford to spend in demonstrated admiration, all the applause we lavish to acknowledge the quality of artistry, all the public acclaim which is rightfully the reward of genuine talent... the technic, the tone and the intelligence of Miss Cortez were triumphantly exhibited."

Herman Devries, Chicago American

"Poetic on Piano—Exhibits fine qualities..."

New York World-Telegram

"A Highly Competent Artist."

Chicago Daily Tribune

"Excellent Technic and Brilliant Pianistic Style."

(Cincinnati Orchestra) *Cincinnati Times-Star*

"—romantic fervor—taste and charm."

New York Sun



Maurice Goldberg

IN EUROPE

"Master of the Keyboard."

Milan, L'Italia

"A fabulous, stupendous technic."

Cologne, Sonntag Post

"Worth going a long way to hear."

London Star

"She is a second Sofie Menter."

Prague, Narodni Republika

"One of the foremost living pianists."

Münchener Tagblatt

"A pianist of the very first rank."

Oslo, Tidens Tegn

"Absolute technical perfection."

Budapest Pester Lloyd

"To this very gifted pianist... the highest praise."

Nieuwe Rotterdamsche Courant, Amsterdam

RECITALS—CONCERTS—MUSIC CLUBS—FESTIVALS

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Division Columbia Concerts Corporation of Columbia Broadcasting System

STEINWAY PIANO



POMONA

"Nelson Eddy is not only a talented singer—he is an entertainer and an actor. Combined with all this he has an exceptionally pleasing personality."

—*Pomona Progress-Bulletin*

REDLANDS

"Spinnet members and other music lovers of Redlands returned last evening with enthusiastic reports of the delightful concert given by Nelson Eddy."

—*Redlands Facts*

"THE WINNING OF THE WEST"

NELSON EDDY

American Baritone

LOS ANGELES

"In a thoroughly incandescent atmosphere reflected by a distinguished audience, among whom were many notable screen artists, Nelson Eddy gave a brilliant recital last night at the Philharmonic Auditorium."

—*Los Angeles Daily News*

HOLLYWOOD

"Eddy was warmly received at his entrance and his genial personality made itself manifest at once. . . . He sang with beautiful ease and assurance, in a voice of lovely baritone quality, resonant and of fine timbre."

—*Hollywood Citizen News*

SANTA BARBARA

"Mr. Eddy has a splendid voice, powerful and clean-cut. His mastery of the art of singing is a joy to the listener, for it makes his work effortless and natural."

—*Santa Barbara Daily News*

CLAREMONT

"His convincing demonstration of vocal beauty, power, technique, and versatility made most of Mr. Eddy's 2200 vociferous applauders realize why the human voice is supreme among musical instruments. Particularly is this true when that voice is golden, and is mixed and managed with brains."

—*Claremont Student Life*

FRESNO

"A well-filled house had a thoroughly enjoyable evening. In the Bach and Handel which opened the long program to the narrative character songs which closed it, there wasn't a moment but was filled with sheer enjoyment for everyone there."

—*Fresno Bee*

SAN FRANCISCO

"A blond baritone caused a flutter in the female heart yesterday afternoon at the concert of the San Francisco Symphony in the Memorial Opera House. Nelson Eddy is his name. . . . What is more important—to a he-man music critic—is that Eddy shows extraordinary vocal promise. His baritone is deep, easy and good to hear."

—*San Francisco Chronicle*

ROSS-FAIRFAX

"His beautiful voice, his versatility, his clever acting, his appearance and his charm kindled a flame of enthusiasm in the audience which had its outlet in storms of applause. He was taken to the heart of the great crowd."

—*Marin Journal*

OAKLAND

"The audience which packed the hall surrendered without a struggle to the charm of his personality and the rich fullness of his baritone voice."

—*Oakland Tribune*

SAN DIEGO

"Nelson Eddy, the favorite baritone of everyone who has heard him, opened the Amphion's 40th season at the Savoy Theatre Friday night. The beauty and richness of his voice, such good looks as you have to see to believe, his humor, his generosity and friendliness were all enjoyed by his large and most enthusiastic audience."

—*San Diego Sun*

ONTARIO

"Voice, personality and generosity combined to make the audience loath to see the program end."

—*Ontario Report*

Returns to Metro-Goldwyn-Mayer Studios May 1, 1934, for Singing Pictures

NEW YORK RECITAL, TOWN HALL, FEB. 18th

CONCERT MANAGEMENT ARTHUR JUDSON, Inc.

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113 West 57th St., New York

NEW PIANIST MAKES "HIT"

N. Y. Times, Jan. 24, 1934

STOKOWSKI TURNS TO THE 'THREE B'S'

Bach, Beethoven and Brahms
Comprise Program Offered
Here by Philadelphians

DALIES FRANTZ IS SOLOIST

Pianist Who Won Naumburg
Prize Gives an Admirable
Reading of Concerto

By OLIN DOWNES

The concert given by Leopold Stokowski and the Philadelphia Orchestra last night in Carnegie Hall was an evening of superlative performances. . . . It also served to bring before the audience a young pianist of exceptional gifts and acquirements, whose playing, from the standpoint of public response, was the high point of the evening.

Mr. Frantz's performance was refreshing in its intelligence, its sincerity and admirable sense of style. He had the courage to choose a simple work of Beethoven's earlier period which is little known, which does not abound in opportunities of display, and is far from the pretensions of certain modern concertos designed to exhibit the prowess of gladiators of the keyboard. The concerto heard last night asks harder things. It demands an exceptional cleanness of technic and sensitiveness of touch, a true singing tone, beauty of phrase, proportion and good taste. It is more the style of Mozart than Beethoven, although the Beethoven cadenza of the first movement is so elaborate that it seems almost incongruous with the prevailing simplicity and modesty of the writing. Here the pianist could display his technical resources. Elsewhere he could only be a consummate musician and a genuine artist.

It is a great pleasure to record the success of Mr. Frantz in all the high requirements of his task. His playing was that of a master, one who had complete and mature understanding of the music and of its period and essence; who did not have to rely upon fireworks to astonish a metropolitan gathering; who was well content and well able to make the most legitimate success that an artist could make. The sparkle and vivacity of the first movement was followed by the noble singing of the melody of the Largo, in which movement the music is most beautiful and profound. But the gay and coruscating finale may well have surprised those who had not heard the work, but had looked on the printed page and relegated the passage to the limbo of the conventional concerto finales of the classic period. This delightful movement, so delightfully played, was nothing less than a concluding triumph for the soloist, who in all instances had shown himself a musician and virtuoso of the truest gratifying ideals and attainments.

DALIES FRANTZ

HIGHLY ACCLAIMED
IN "DEBUT" WITH
STOKOWSKI
and
PHILADELPHIA ORCHESTRA
Carnegie Hall, New York
Academy of Music, Philadelphia

His performance of the piano part was brilliant and sensitive, obviously affectionate, lucid and illuminating. . . . Under the deft fingers of young Mr. Frantz, and with the devoted accompaniment of Mr. Stokowski and his orchestra, the captivating and lovely work brought down the house.

Lawrence Gilman, New York Herald Tribune, Jan. 24, 1934

When Mr. Frantz effected his entry into the musical circle of New York in 1932 this writer hailed him as a young man who did not merely play on the piano but was a *pianist*. He revealed a sound and healthy talent, a well-developed technic, musical insight and intelligence and ability to project a reading. Hope was expressed that he would justify the rich promise of this debut. He did justify it last evening by a lovely, beautifully poised, sensitive and musicianly performance of the Beethoven Concerto in C major. The finely adjusted dynamics, the well-sustained quality of tone, the excellent phrasing and classic continence of style were factors in an interpretation which kept itself faithful to the spirit of the composition. . . . There was maturity in his performance which shone refulgently by reason of its admirably drawn melodic lines and its adherence to the style of the work. The playing of the inspired slow movement spoke generously of the young artist's poetic feeling and his imagination. The audience was quick to recognize the superior merit of Mr. Frantz and recalled him several times.

—W. J. Henderson, N. Y. Sun, Jan. 24, 1934

The enthusiasm of a genuine ovation, the pianist being recalled again and again. The melodious beauty of the composition was fully realized and glowingly emphasized in Mr. Frantz' interpretation, which was marked by the sincerity, the feeling and the musicianship of the true artist. A firm and fluent technique, purity of tone and rare precision and clarity in the execution of runs were notable in the performance.

—Philadelphia Evening Bulletin, Jan. 20, 1934

The soloist was Dalies Frantz, a young pianist of sterling musical sensibilities and excellent equipment. . . . His chief concern manifestly is the music. There was plenty of scope for his artistic equipment both in the cadenzas and the passages with the orchestra, and he made the most of them, playing with particularly poetic, but never sentimentalized tone in the slow movement, and entire clarity of touch throughout.

—Philadelphia Inquirer, Jan. 20, 1934

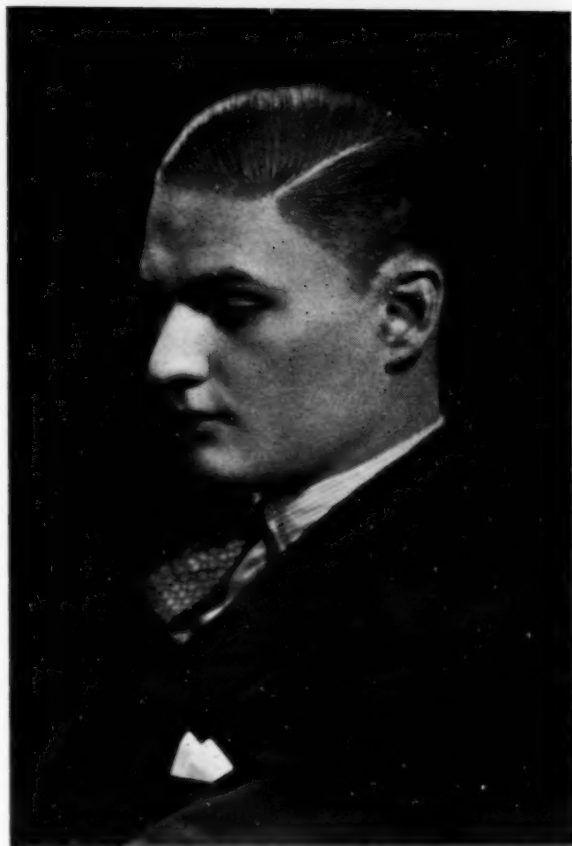
Frantz, Soloist with Detroit Symphony, Feb. 22-24 and Chicago Symphony, March 16-17

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Steinway Piano





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Steinway Piano

Ernest Hutcheson will broadcast over the Columbia Network Sunday evenings, March 11 to April 15, inclusive

Pittsburgh Post-Gazette
January 15, 1934

Jagel Scores A Smash Hit At 'Y' Concert

**Magnificent Voice,
Great Style And
Fine Program.**

By Harvey Gaul.

Frederick, the Great,
That's Jagel of New York—and
Newark—a grand voice, a grand
style, and a master program-
builder.

He's the only new tenor to come
here in the last five years, we'd
give a shake of the G clef to hear
again, and our hope is that he's
returned next season.

Once again the Y. M. & W. H. A.
(the "Y" that "discovered" Piatigorski, Milstein, Horowitz, and a baker's dozen other fellows-in-art) scored a sensational smash hit with this new attraction.

Jagel is a number of things, but first he's an artist, secondly, a vocalist (No, Viola, these terms are not synonymous, and as far as singers are concerned, they are often as far apart as a Russian basso and an Italian coloratura) and thirdly an irresistible personality.

From the moment he walked out you knew he was headed for the encore route, and then came the program and the audience wished he would add encores to every group.

Intelligent Style.

Plenty of voice and plenty of style—and no sparing of either, and whether it was magnificent lieder or the Italian moderns, Jagel was as satisfying a singer as you would hope to hear.

He possesses all the vocal tricks. He may be the Metropolitan wheel-horse, but he is an admirable concert projector. He knows mezza voce, has a flair for parlando, can send a top B-flat soaring and is always under the skin of a song—even when he over-hurries, which he often does.

His voice is a beauty, not too big (the radio falsifies voices) but rich, warm and vibrant. Perhaps the best section of his voice is in the upper reach, just where he goes over the line. There his voice sounds like a throbbing Italian's.

Lieder and Modernists.

It was an extraordinary program he developed, opening with four magnificent Schubert songs (his German was flawless) and then came three beautiful Brahms lieder, and two of Hugo Wolf's lesser known lyrics, "Epiphanias" and "Der Rattenfänger."

We forgot to mention one other quality Jagel has, namely, a delicious sense of humor, not burlesque, mind you, but a literary-musical sense, and it came forth time after time from Wolf to Recl.

The name is Jagel, remember that, because he'll be around again, and when he comes you're going to hear a triple-A singer.



Among this season's successes
at the Metropolitan Opera
have been Frederick Jagel's
appearances in "Boheme,"
"Cavalleria Rusticana,"
"L'Africana," etc.

SEASON 1934-35
NOW BOOKING

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Division of Columbia Concerts Corporation of Columbia Broadcasting System, Inc.
Steinway Building New York City

Jagel Acclaimed in 3rd Annual N. Y. Recital

**Metropolitan Tenor
Hailed at Town Hall
January 8, 1934**

TIMES

The recital had a quality of freshness, spontaneity and vigor . . . Mr. Jagel was in excellent voice and his treatment of the varied music of his program showed the thoughtful and sensitive musician. His voice is so compact in tone and so inherently brilliant in timbre that its forte is amply sufficient for the Town Hall.

AMERICAN

The Jagel program was a highly musical one . . . Mr. Jagel successfully senses the art-form in which he appeared yesterday and gave interpretations of well-planned purpose, considered style and intelligent blending of tone and text. His voice, while essentially lyrical in quality, also masters dramatic accents.

SUN

His singing of lieder and of such airs as the Pizzetti pastoral number continued to show progress in song delivery . . . his general style was musicianly and guided by a gift for interpretation.

POST

A large and enthusiastic audience greeted the appearance of Frederick Jagel, and sat long after the conclusion of a generous program, with many encores, until after Mr. Jagel had displayed the dramatic qualities of his voice in Lohengrin's "Narrative." Mr. Jagel's voice is of great charm and sweetness, offering a rare combination of perfect finish with ease and grace. Its qualities are, one may say, those that are most frequently lacking from tenors of the German persuasion . . . Mr. Jagel was at his very best in his singing of Schubert's "Ungeud" and "Pastor" of Pizzetti, although it is no simple matter to single out exceptions from so beautifully sung a program.

JOURNAL

When Frederick Jagel stepped smilingly upon the stage to be greeted vociferously by a loyal public, you would not have guessed he had passed through the fatiguing ordeal of an opera debut the night before. It proves the excellence of his singing that he was in fine form for a difficult program of songs. And it was good to hear, after every song, that sound hand clapping lasting many minutes which meant that approval was unanimous.

GOETA LJUNGBERG

Prima Donna Soprano—Metropolitan Opera Company



Courtesy—Red Book Magazine

Achieves Notable Triumph

IN TITLE ROLE OF
SENSATIONAL REVIVAL OF SALOME

Metropolitan Opera, January 14, 1934

"TWENTY MINUTES OF CURTAIN CALLS amid enthusiastic and genuine applause followed the end of the performance—many times Mme. Ljungberg appeared alone to be greeted by cheers and shouts of 'Brava.'"

Olin Downes in New York Times

"That it made a deep impression on the distinguished audience present was proved by the astonishing fact that after the final curtain the entire body of listeners remained standing in front of their seats—ready to go, yet lingering as though in a daze. There was continuous clapping with many recalls for all the principals and after that, FIFTEEN OR TWENTY FOR GOETA LJUNGBERG ALONE."

Henriette Weber in New York Journal

She had an unquestionable success with her audience and together with her associates was called before the curtain many times after the opera.

Wm. J. Henderson in New York Sun, Jan. 15, 1934

Goeta Ljungberg, saddled with the necessity of dancing, instead of passing this seven veils business to a double, took the neatest way out of the difficulty. She didn't dance, but suggested, in an admirably erotic passage, all the sensuality implicit in the Wilde-Strauss conception. There was no mincing here, and little prudery.

New York Telegraph, Jan. 16, 1934

A fine performance of Salome. The temptation of Jokanaan was impelling, the dance of the seven veils was truly Oriental and in the scene over the head of the prophet on the charger she was great.

Charles Pike Sawyer in New York Post, Jan. 15, 1934

Musically, the title role is as unsingable as ever, yet Goeta Ljungberg performed marvels of vocalization as last evening's Salome. Her singing was faultless and vocally it was the feature of the performance.

Philadelphia Public Ledger, Jan. 24, 1934



©Toppo

Goeta Ljungberg as Lady Marigold Sandys in the World Premiere of the American Opera Merrymount, at the Metropolitan Opera House

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Division: Columbia Concerts Corporation of Columbia Broadcasting System

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Conductor **ITURBI** Pianist



Iturbi has been engaged as GUEST CONDUCTOR of the PHILADELPHIA ORCHESTRA for the concerts of March 2nd and 3rd at the Academy of Music, Philadelphia, and March 6th at Carnegie Hall, New York City.



Iturbi has been engaged as SOLOIST with TOSCANINI and the New York Philharmonic-Symphony Orchestra for the concerts of March 22nd and 23rd.

ITURBI is available next season from November 10, 1934 to April 15, 1935

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New Tenor Star

of the
Metropolitan Opera Company

NINO MARTINI

And
Nationally Famous
as

Outstanding Radio Star



"RIGOLETTO"

Every tenor in town who had the afternoon off was on view at the Metropolitan matinee yesterday, for was not Nino Martini, radio idol of the unseen and unseeing millions, making a visible debut in local opera as the Duke in Rigoletto? Nor was the commotion limited to tenors. Baritones and basses joined the eager throng; even sopranos, contraltos, pianists and violinists; while teachers of the art of song were thicker than the leaves at Vallombrosa. Enough of the "general public" turned out, in addition, to assure a capacity house.—N. Y. World-Telegram, Dec. 29, 1933

"LUCIA"

Nino Martini as the lover demonstrated again, as he did at his debut, that he is a lucky find for Mr. Gatti-Casazza, and that he promises to be one of the most valuable tenors in the company.—N. Y. Journal, Jan. 5, 1934.

"LUCIA"

Nino Martini gave us an example of what he is when at his best, which is saying a good deal.—N. Y. Evening Post, Jan. 5, 1934.

"LUCIA"

His fresh voice, essentially "bright" in tone quality, won him friends last night as a newcomer, cometlike, among Broadway's galaxy of "fixed" stars.—N. Y. Times, Jan. 13, 1934.

"GIANNI SCHICCHI"

Nino Martini, the Metropolitan's new tenor from the world of radio, accomplished a delicately skillful impersonation as Rinuccio. He displayed a sure and lively sense of the stage, he was memorably graceful and adroit in movement and in posture, and he sang delightfully.—N. Y. Herald Tribune, Jan. 20, 1934.

"RIGOLETTO"

It's something distinctly to be thankful for to find a tenor for Italian roles who is tall and thoroughly looks the romantic part he is supposed to impersonate. Mr. Martini is all this, his voice is as suave as his manner, and his command of range and emotional color made him sound as though he had a way with the ladies that exactly fitted the philandering young Duke.—N. Y. Journal, Dec. 29, 1933.

"RIGOLETTO"

Nino Martini, radio favorite, who made his debut with the Metropolitan Opera Company last week, singing the part of the Duke, was again heard in the role. Young and handsome, Martini is an asset to any musical organization. His voice, style and manner are particularly well suited to the role of the Duke. He scored at once with the brilliant attack of his "Questa O Quella" and later, in the final act, his rendition of the "La Donna e Mobile" aria won for him rounds of applause.—Brooklyn, N. Y., Citizen, Jan. 3, 1934.

Coast to Coast Concert Tour, October, November, December, 1934, Now Booking

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MEISLE

again

HAILED

from
COAST
to
COAST



NEW YORK
WORLD-TELEGRAM,
JANUARY 9, 1934.

Town Hall, Met Share the Honors

"Tannhaeuser" Present-
ed—Recital by Mme.
Meisle.

By PITTS SANBORN.
MIDTOWN musical delights
last evening were ami-
cably shared by the Town Hall
and the Metropolitan Opera
House. In the Forty-third
Street haven of assorted sounds
Mme. Kathryn Meisle, an American
contralto who has been heard here
only too seldom, gave a song recital;
in the Broadway shrine "Tann-
haeuser" occupied the Giulian calen-
dar for a second time this season.

It seems strange that New York
should have been mainly deprived
of Mme. Meisle, though she has been
so active a singer in Europe as well
as elsewhere in America, and in
opera as well as in concert, winning
many golden opinions. After her
additional success of last evening
one looks forward pleasureably to
her further appearances on our hos-
pitable island.

Has a Varied Program.

Her somewhat unconventional pro-
gram began with Haydn's "The
Spirit's Song," passed to Purcell's
"There's Not a Swain on the Plain,"
and next offered an operatic num-
ber, "Che faro," from Gluck's
"Orfeo."

A group of German Lieder by
Hugo Wolf followed, then a divers-
ified English group, and finally a
miscellaneous group that comprised
an aria from Tchaikowsky's cor-
onation cantata "Moscow," Arensky's
"Revery," the "Maja dolorosa" of
Granados, "Con amores la mi
madre" by Obradors, and "Les Filles
de Cadix" by Delibes.

Mme. Meisle's voice, of generous
volume and range, is particularly
rich in the low register. This fact
was repeatedly manifest yesterday.
However, she also uttered beguiling
tones in other parts of her ample
scale. Throughout her program she
gave evidence of earnest and pains-
taking preparation, achieving espe-
cially gratifying results in the Hugo
Wolf lyrics.

A
large and responsive audience
greeted Mme. Meisle's rendering of
Schubert's "Erlkoenig" (added after
the Wolf group) with thunderous
applause and cries of "Bravo!"
which, if ungrammatical, were obvi-
ously sincere.

5th Season as
Leading Artist
with

the SAN FRANCISCO OPERA COMPANY

OCTOBER — NOVEMBER, 1933

Typical was the reaction of the San Francisco

Call Bulletin; Marie Hicks Davidson, Critic:

As Amneris in "Aida"

"HER EXQUISITE CONTRALTO VOICE POURED IN
VELVETY VOLUME."

Nov. 9, 1933

As Brangaene in "Tristan and Isolde"

"A CONTRALTO WITHOUT A PEER."

Nov. 11, 1933

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SOLD-OUT TOUR

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FOR 1935

Available January 7 to April 15

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Division of Columbia Concerts Corporation of Columbia Broadcasting System

MILSTEIN

1934 AMERICAN TOUR

37 CONCERTS IN 3 MONTHS

JANUARY

- 8: Hamilton, Ontario (Community Concert)
- 9: London, Ontario (Community Concert)
- 11: Ottawa (Morning Music Club)
- 15: Winnetka, Ill. (Winnetka Music Club)
- 16: Fort Wayne (Community Concert)
- 18: Appleton, Wis. (Lawrence Conservatory of Music)
- 22: Mt. Vernon, Ohio (Community Music Club)
- 23: St. Louis (Civic Music Assn.)
- 24: Lawrence, Kansas (University of Kansas)
- 25: Topeka, Kansas (Community Concert)
- 30: Minneapolis (University of Minnesota)

FEBRUARY

- 4: Indianapolis (Maennerchor)
- 7: Columbia, Mo. (University of Missouri)
- 9: Iowa City (State Teachers Convention)
- 12: Denver, Col. (Slack-Oberfelder Series)
- 19: Chicago (Recital, Orchestra Hall)
- 20: Milwaukee (Community Concert)
- 23: San Angelo, Texas (Community Concert)
- 26: Hattiesburg, Miss. (State Teachers College)
- 27: New Orleans (Philharmonic-Community Series)

MARCH

- 3: New York (Columbia University Institute of Arts and Sciences)
- 4: New York (Soloist with Philharmonic-Symphony)
- 6: Toronto (Women's Musical Club)
- 8: Harrisburg, Pa. (Wednesday Music Club)
- 13: Atlanta, Ga. (Civic Music Assn.)
- 15: Philadelphia (Forum Series)
- 16: Baltimore (Peabody Conservatory of Music)
- 20: Saginaw, Mich. (Community Concert)
- 22, 23: Soloist with Chicago Symphony Orchestra
- 25: Pittsburgh (Y. M. H. A. All Star Series)
- 27: Soloist with Chicago Symphony Orchestra
- 29 and 31: Soloist with Cleveland Orchestra

APRIL

- 2: Des Moines, Iowa (Civic Music Assn.)
- 3: Normal, Ill. (State Normal University)
- 7: New York (Soloist with Philharmonic-Symphony)

(STEINWAY PIANO)

WINTER TOUR 1934

Jan. 5 Montevallo, Alabama
 8 Baton Rouge, La.
 11 Little Rock, Ark.
 13 Albuquerque, N. Mex.
 15 Phoenix, Arizona
 22 Ogden, Utah
 24 Great Falls, Montana
 26 Billings, Montana
 31 Winona, Minnesota
 Feb. 2 Cedar Rapids, Iowa
 5 Warren, Pa.
 6 Washington, Pa.
 7 Clarksburg, W. Va.
 9 Hagerstown, Md.
 12 Lowell, Mass.
 13 Portland, Maine
 14 Springfield, Mass.
 15 North Adams, Mass.
 16 Passaic, N. J.
 20 Lansing, Mich.
 21 Flint, Mich.
 26 Geneseo, N. Y.
 28 Kingston, N. Y.



Praise of the Press

BATON ROUGE

... Delighted and amazed the audience ... rare musical artistry and fire ... captivated her audience from the first.

Morning Advocate

LITTLE ROCK

... Technical musicianship is great ... ability to transform a musical score into something of life and emotion thrills the listener.

Arkansas Democrat

ALBUQUERQUE

Young pianist amazes. Still in her early twenties ... a musician of the first calibre ... a surety of technique that is amazing in one so youthful.

Tribune

PHOENIX

... a fine understanding of color, and in all her playing her pianissimo work has that perfection of quality possessed only by real artists.

Evening Gazette

OGDEN

Played in such a remarkable manner and made such a deep impression that her concert must be considered outstanding in the local season. Not only the prodigious technic of the youthful player, but the finer qualities of understanding bespeak the true interpretive artist.

Standard Examiner

GREAT FALLS

An enthusiastic audience acclaimed the youthful pianist as an "artist extraordinary." She played with brilliancy and power, and gave her renditions an individual interpretation.

Leader

EUNICE NORTON

AMERICAN PIANIST

NOW BOOKING—Season 1934-1935

MANAGEMENT: METROPOLITAN MUSICAL BUREAU, INC.

113 West 57th Street, New York City

DIVISION OF COLUMBIA CONCERTS CORPORATION OF COLUMBIA BROADCASTING SYSTEM

NADIA

REISENBERG

"A pianist of ripe musicianship."

L. Liebling in the N. Y. American.

Praised by New York press

after her recital Jan. 29, 1934.

"Abundance of vitality — strong sense for color. Rhythmic suppleness. She gave a particularly charming reading of Ravel pieces, a reading beautifully molded and curiously touching."

N. Y. Times, Jan. 30, 1934.

▼▼▼▼

"Crystal clarity of tone."

N. Y. Evening Post, Jan. 30, 1934.

▼▼▼▼

"Talent of high order."

N. Y. Evening Journal, Jan. 30, 1934.

▼▼▼▼

"Incisive strongly rhythmic playing."

N. Y. Sun, Jan. 30, 1934.

▼▼▼▼

"Fine sense of rhythm—knowledge of style—grace and transparence. Ardent temperament under intelligent control."

N. Y. World Telegram, Jan. 30, 1934.

▼▼▼▼

"Delicate, and her grasp of the content of music of the classic school that of a mature artist."

Brooklyn Daily Eagle, Jan. 30, 1934.



CONCERT MANAGEMENT
ARTHUR JUDSON, INC.

Steinway Building, New York

Division: Columbia Concerts Corporation
of Columbia Broadcasting System

Steinway
Piano
Dunbart
Records



ELISABETH
Rethberg
 LEADING SOPRANO

METROPOLITAN OPERA COMPANY

Concert

CHICAGO, ILL.

Her voice is one of the most beautiful that can be heard, creamy in texture, impassioned in color and of untarnishable freshness. Last night it had no inflection that was without a personality of its own, and while I have often heard Mme. Rethberg sing at Ravinia as beautifully as this, never have I heard her sing so interestingly.—*News*, Dec. 12, 1933.

ST. LOUIS

Endowed by nature with a voice of unusual richness and sweetness, Mme. Rethberg knows exactly how to use it and does it with ease and apparent little effort. She is an artist through and through.—*Globe-Democrat*, Dec. 9, 1933.

NEW YORK

Madame Rethberg's limpid voice is one of the most treasurable lyric sopranos extant. More than this the singer has mastered the art of projecting that voice with an artistry equalled by few of her contemporaries.—*Herald Tribune*, Nov. 28, 1932.

Opera

"DER MEISTERSINGER"

The beauty of Mme. Rethberg's voice and her artistic treatment of the music of the role, together with the charm of her personality make her a delight to all operagoers.—*N. Y. Sun*, Jan. 19, 1934.

"MADAME BUTTERFLY"

Mme. Rethberg brought the title role not only beautiful singing as to tone quality and phrasing throughout almost the entire performance, but she endowed it with dramatic sincerity and conviction of a high order.—*N. Y. Times*, Jan. 16, 1934.

"SIMON BOCCANEGRA"

Elisabeth Rethberg singing the role of the heroine for the first time this season was at the top of her vocal form and sang the melodious music with lovely, limpid floating quality.—*N. Y. American*, Jan. 26, 1934.

Season 1934-1935 Now Booking

MANAGEMENT: *Evans & Salter* NEW YORK

DIVISION: COLUMBIA CONCERTS CORPORATION OF COLUMBIA BROADCASTING SYSTEM, INC.



Renato Toppo

RUGGIERO RICCI

Phenomenal Boy Violinist

In America All Season

1934-1935

NOW BOOKING

Management

METROPOLITAN MUSICAL BUREAU, INC.

113 West 57th Street

New York City

Division of COLUMBIA CONCERTS CORPORATION
of COLUMBIA BROADCASTING SYSTEM

RECENT NOTICES

(within past two months)

KANSAS CITY (Jan. 23, 1934)

SWAYED BY A BOY'S BOW

THAT which met the ear was nothing less than phenomenal. The boy has a beautiful tone, pure and sweet in melodious passages, always light and free. In bravura playing, his facility is sheer wizardry.

Admirers stood about the stage after the concert and did what they could to express the admiration they felt for a little boy who could give a performance of such brilliancy in a manner so simple, so free from mannerisms, and so full of beauty.

Times.

ST. LOUIS (Dec. 1-2, 1933)

BOY SOLOIST GIVEN A RECORD OVATION

Going back over a decade of music at the Odeon, it isn't readily recalled that in those ten years any artist has had an ovation surpassing the response when little Ruggiero Ricci had completed Lalo's Spanish Symphony. The beauty of his tone, the grace of his bow arm, and the coloring were remarkable, even with no consideration of the extreme youth that is thirteen. *Star and Times.*

If any of those present came with the idea of listening to a mere boy prodigy, they were agreeably surprised. Ruggiero is far more than this. Let it be said in his favor that he does not resort to the policy followed by other youthful players, of using a three-quarter size. He plays on the full-size violin, and his tone has a sweetness and resonance which would do credit to a much older and more experienced artist. A storm of applause greeted the conclusion of his performance.

Globe-Democrat.

The St. Louis Symphony presented a true wonder-child in the person of Ruggiero Ricci. His performance was a technical marvel. His tone quality was warm, rich and homogeneous; his phrasing was firm, his trills were beautifully articulated, and his sense of rhythm was impeccable. He captured the audience from the moment he appeared on the stage.

Post Dispatch.

TORONTO (Dec. 5, 1933)

GIVES MUSIC MAGIC TOUCH OF PERSONALITY

He stirred all hearts by the beauty and brilliance of his playing. The bow was free and lithe as Elman's own and smooth as Casals'. And the grace of his playing was its maturity and poetry. All that the greatest violinists do, he did. To watch him and to hear him play is to marvel equally at the beauty of the music and the genius of the player. For Ruggiero Ricci is a genius of the violin. It is an experience to hear him.

Evening Telegram.

He has the distinction of being one of the few assisting artists ever recalled for a second encore at one of these events. His performance of Lalo's Symphony was remarkable. The lad was brought back again and again to receive the resounding applause. The house would not be stilled. Even after he had played one encore, the three thousand people clamored until he had played another.

Mail and Empire.

Young Ricci is a musical genius. As soloist last night, he astounded a critical audience into demanding two encores. Such ravishingly beautiful tone is rare. This lad is still an infant, but his playing of the Lalo Symphony was not for a moment the work of a child.

Daily Star.

Schipa-Excels



Study By G. Maillard Kesslere

Beautiful, Polished Singing as Leading Tenor—Metropolitan Opera Co. Highly Praised by Critics

Schipa is the best Chevalier (Manon) operagoers have had the fortune to hear lately. It is hardly necessary to remind music lovers of Mr. Schipa's finished treatment of his music, and those who heard him sing the "Reve" last night were moved to long and hearty applause by a piece of extremely refined and intelligently molded vocal art.

W. J. Henderson (Dean of Critics), N. Y. Sun, Jan. 23, 1934

"MANON"

Schipa moved the matinee hearers to extraordinary demonstrations, both after the familiar "dream," and the "Ah, fuyez, douce image" of the St. Sulpice Seminary. For the last word in whispered phrasing and pianissimo singing, the enchanted hearer could only go back to another unique artist of a generation ago.

N. Y. Times, Jan. 12, 1934

Not in years has another Des Grieux played the scene at St. Sulpice so intelligently and with such artistic regard.

N. Y. World-Telegram, Jan. 12, 1934

"MIGNON"

His coloring of tone and refinement of phrasing are a delight to the fastidious ear.

N. Y. American, Dec. 31, 1933

During a full dozen of ovations after the second act, which all the artists shared in varying line-up, the prima donnas to whom Schipa gallantly gave first honors insisted on his taking a curtain alone.

N. Y. Times, Dec. 31, 1933

"LA TRAVIATA"

The hero's measures had their accustomed easy float and grace of outline. Schipa's facility in phrasing and coloring of tone, suggest an art that has lamentably few exponents today.

N. Y. American, Jan. 2, 1934

That fine artist, Tito Schipa, was, as he was last season, a really great Alfredo in every respect; the very essence of grace and manly bearing, he dominated the scene at all times and sang in perfect tone and exquisite delivery, bringing out all melodies allotted to him.

N. Y. Evening Post, Jan. 2, 1934

His highly cultivated art always delights lovers of good singing, who can appreciate the excellence of his phrasing, the nicety of his diction and the correctness of his style.

N. Y. Sun, Jan. 2, 1934

"DON GIOVANNI"

Nothing could be more delightful than the singing of Tito Schipa, a Don Ottavio who stepped right out of the pages of Mozart's great opera, singing with superb skill and expression. . . . A perfect master of the art of bel canto, his singing was far superior to any who preceded him in the role in years.

N. Y. Evening Post, Jan. 4, 1934

Schipa's singing of Ottavio's music again emphasized his taste and fine control of his voice. . . . Mr. Schipa, an excellent musician, is one who reflects and who knows the ways of distinctive song.

N. Y. Times, Jan. 4, 1934

For him were reserved the highest honors, for his singing was characterized by that perfect suavity of tone and elegance of style which the merciless music of Mozart demands.

N. Y. Sun, Jan. 4, 1934

Mason & Hamlin Piano
Victor Records

MANAGEMENT:

Evans & Salter

113 West 57th Street — New York

Division: Columbia Concerts Corp. of Columbia Broadcasting System

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NEXT SEASON



also: CONDUCTOR OF CHILDREN'S CONCERTS
OF SAN FRANCISCO SYMPHONY ORCHESTRA

P I A N I S T

113 WEST 57TH STREET • NEW YORK

SPALDING



ANDRÉ BENOIST at the Steinway Piano

"Albert Spalding, great violinist, opened the portals of the infinite as only the purest art can. There was golden beauty in his playing."—*London Morning Post*.

"Albert Spalding was accorded an ovation Thursday evening that was equalled only by Paderewski when he visited Denver two years ago."

—*Denver Evening Post*

"A great audience hears, applauds and cheers a great violinist."

—*Kansas City Star*

"Twenty-five hundred people braved the down-pour of rain to worship at the shrine of the great American violinist."

—*Dallas News*

"Thousands attend recital of Spalding in the auditorium."

—*Portland Oregonian*

AVAILABLE IN AMERICA AND CANADA, OCTOBER 1, 1934, TO APRIL 15, 1935

WOLFSOHN MUSICAL BUREAU OF NEW YORK, Inc., 113 West 57th Street, New York City

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Victor Red Seal Records

"A combination at once unique and delightful, held its audience enthralled from beginning to end."—*Buffalo Times*.

Another Season of Triumphant Joint Appearances

Three Famous Masters BARRERE ★ SALZEDO ★ BRITT

"Three superlatively fine soloists were placed in amiable competition with a superlatively fine ensemble."—*Toledo Blade*.

"Concert Is Acclaimed A Triumph."—*Halifax Mail*.

PRESENT SEASON'S JOINT APPEARANCES

FALL——Conn., Mass., N. Y., Ohio
Canada (N.B., N.S., P.E.I.)

WINTER—Florida, Washington, D. C.

SPRING —N. Y., N. J., Penna., Virginia

Season 1934-35 Now Booking

Management: HAENSEL & JONES

Division Columbia Concerts Corporation of Columbia Broadcasting System



ANTONIA BRICO

CONDUCTOR OF NEW YORK CIVIC ORCHESTRA
who, after conducting in European Capitals, made a sensational debut
in New York with the Musicians Symphony Orchestra of 200.

New York Critics Unanimous!

Olin Downes, Times, Jan. 11, 1933

... fine command of score ...
real acquirements ... conspicu-
ous talent ... knew her scores,
and knew her orchestra ...
every detail was carefully ad-
justed to the whole.

Herald Tribune, Jan. 11, 1933

... directed with competence, and
authority ... her gestures vigor-
ous, definite, and characteristic
conveyed their interpretive inten-
tions.

American, Jan. 11, 1933

... accomplished conductor, thor-
oughly grounded musician.

Sun, Jan. 11, 1933

... learned her art under the com-
petent direction of Karl Muck, and
demonstrated quite clearly that
she was a serious musician.

American, Jan. 15, 1933

... achieved the unusual feat of
winning praise from all the New
York music critics with not one
dissenting voice.



EARNs NEW LAURELS AS GUEST CONDUCTOR OF DETROIT SYMPHONY ORCHESTRA, JAN. 13, 1934

Free Press, Jan. 16, 1934

... evening was a distinct success
due to fine musicianship and able
leadership. The players respected
their leader.

*San Francisco (Calif.) News, Aug.,
1930*

... within her being burns the
steady unquenchable flame of
genius.

News, Jan. 16, 1934

... her indications are persuasive,
and her beat is wondrous clean.
"Death and Transfiguration" indi-
cated Brico's possession of lively
dramatic sense for all her scholar-
ship.

*San Francisco (Calif.) Examiner,
Sept., 1930*

... a phenomenon in her mastery
of the orchestra.

EUROPEAN CRITICISMS

Deutsche Allgemeine Zeitung, Feb. 21, 1930

... displays unmistakable, and outstanding gifts, as a conductor. She
gives cues with precision, and exactness, makes no unnecessary motions,
knows her score, and is unfaltering in her expression of that score. ...
her success was overwhelming. The ovation of the audience lasted for
minutes, and even the musicians rose in an applauding chorus.

Signal, No. 8

... clearcut, and decisive beat, and superb rhythmic energy.

Stuttgarter Anzeiger, Feb. 18, 1930

... extraordinarily remarkable, disciplined, profound achievement in con-
ducting. ... applause was frantic, and deservedly so.

Pommern Tageblatt, Nov. 27, 1931

... Wagner's Meistersinger was simply grandious ... it affords me the
opportunity of paying my respects and admiration in superlative to A. B

CONCERT MANAGEMENT ARTHUR JUDSON, INC.
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"Ovation given Sevitzy as Conductor."

Headline. W. T. C., Boston Traveler.

"The performance of Debussy's Nuages was a marvel of subtlety and evocative charm. The fire and passion of Tschaikovsky's Fifth Symphony stirred the audience to cheers."

L. A. Sloper, Christian Science Monitor.

"... possesses power of leadership, knowledge of orchestral technique, talent for interpretation. Above all there was rhythmic and dynamic plasticity of uncommon degree."

Moses Smith, Boston American.

"He has the conducting instinct that imposes a will upon an orchestra and a personality upon an audience."

H. T. Parker, Boston Transcript.

"Conductor of the very rarest gifts."

M. McManus, Boston Herald.



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FABIEN SEVITZY

Conductor of the
People's Symphony Orchestra of Boston

Guest Conductor:

Paris Orchestre Symphonique

Paris Orchestre Pasdeloup

Warsaw Philharmonic Orchestra

Berlin Philharmonic Orchestra

Vienna Symphonic Orchestra

Available as Guest Conductor for Season 1934-35

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Division of Columbia Concerts Corporation of Columbia Broadcasting System



MARTHA BAIRD

Has the following
Superb Record of Achievement

"There are no half-measures to be taken in praise of this remarkable feminine pianist."

—Herman Devries, Chicago American

She has filled over 100 engagements in the United States alone, in recent seasons, many of these being re-engagements, as follows:

- | | |
|------------------------|--|
| (5) CAMBRIDGE, MASS. | (19) NEW YORK CITY |
| (5) BOSTON, MASS. | Of these, 4 were a series of All- |
| (2) MANCHESTER, N. H. | Chopin Recitals, comprising almost the |
| (2) MILTON, MASS. | entire works of Frederic Chopin, a |
| (2) FITCHBURG, MASS. | feat never before accomplished by any |
| (2) NEW CANAAN, CONN. | woman pianist. |
| (7) MUSIC MOUNTAIN | (5) HARTFORD, CONN. |
| (FALLS VILLAGE), CONN. | (5) PROVIDENCE, R. I. |
| SCRANTON, PENNA. | (3) YONKERS, N. Y. |
| WILKES-BARRE, PENNA. | (3) BATAVIA, N. Y. |
| EASTON, PENNA. | (3) CHICAGO, ILL. |
| PITTSBURGH, PENNA. | DETROIT, MICH. |
| UNIONTOWN, PENNA. | ALBION, MICH. |
| OIL CITY, PENNA. | MADISON, WIS. |
| PARKERSBURG, W. VA. | EVANSTON, ILL. |
| CLARKSBURG, W. VA. | BILLINGS, MONT. |
| HAGERSTOWN, MD. | SAN ANTONIO, TEX. |
| CHARLESTON, S. C. | (2) ST. LOUIS, MO. |
| BLAKESTOWN, N. J. | (4) SAN FRANCISCO, CAL. |
| NEWARK, N. J. | (6) LOS ANGELES, CAL. |
| QUANTICO, VA. | (2) PASADENA, CAL. |
| WASHINGTON, D. C. | (9) RADIO |

Orchestral engagements have included:

- BERLIN PHILHARMONIC (Germany)
(4) LONDON SYMPHONY (England) (Sir Thomas Beecham, conducting)
QUEEN'S HALL ORCHESTRA, London (Sir Henry Wood, conducting)
BRITISH WOMEN'S SYMPHONY, London
BIRMINGHAM SYMPHONY (England)
HARRINGATE SYMPHONY (England)
BOSTON SYMPHONY (Pierre Monteux, conducting)
BOSTON SYMPHONY (Serge Koussevitzky, conducting)
DETROIT SYMPHONY (Ossip Gabrilowitsch, conducting)
CHICAGO SYMPHONY (Frederick Stock, conducting)
(2) SAN FRANCISCO SYMPHONY (Basil Cameron, conducting)
(2) LOS ANGELES PHILHARMONIC (Artur Rodzinsky, conducting)
BOSTON CHAMBER ORCHESTRA (Nicolas Slonimsky, conducting)
(2) PROVIDENCE SYMPHONY (Wassili Leps, conducting)

Among engagements on extended European concert tours have been:

The "International Celebrity" Courses of Concerts throughout England, Scotland and Ireland.
11 concerts for the British Broadcasting Co., London.
5 appearances at Albert Hall, London, Sunday Concerts.
Concerts and recitals in Holland, France, Southern Germany and Berlin.

Season 1934-35 Now Booking

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Steinway Piano



Hart House String Quartet

Tenth Anniversary Season
1933-1934

Concerts Booked this Season

CANADA

- | | |
|------------------------|--------------------------|
| Montreal, Que. (3) | Winnipeg, Man. |
| Lennoxville, Que. | Brandon, Man. |
| Quebec City, Que. | Portage La Prairie, Man. |
| Rothsay, N.B. | Saskatoon, Sask. |
| Moncton, N.B. (2) | Edmonton, Alta. |
| Sackville, N.B. | Calgary, Alta. |
| Amherst, N.B. | Lethbridge, Alta. (2) |
| Truro, N.S. (2) | Banff, Alta. |
| Wolfville, N.S. | Vernon, B.C. (2) |
| Yarmouth, N.S. (2) | Kelowna, B.C. (2) |
| Fort William, Ont. (2) | Penticton, B.C. (2) |
| Port Arthur, Ont. | Vancouver, B.C. (3) |
| Guelph, Ont. | Victoria, B.C. (2) |
| Galt, Ont. (2) | Shawnigan, B.C. |
| Barrie, Ont. (2) | Kitchener, Ont. (2) |
| Stratford, Ont. (2) | Ottawa, Ont. (3) |
| Hamilton, Ont. | Oshawa, Ont. |
| Owen Sound, Ont. (2) | St. Thomas, Ont. |
| Peterboro, Ont. | Windsor, Ont. |

FIFTEEN CONCERTS IN TORONTO

UNITED STATES

- | | |
|---------------------|-------------------|
| Buffalo, N.Y. (2) | Cincinnati, O. |
| Great Neck, L.I. | Flint, Mich. |
| Elmira, N.Y. | Winona, Minn. |
| New York City (3) | Knoxville, Tenn. |
| Niagara Falls, N.Y. | Lexington, Ky. |
| Williamsport, Pa. | Chicago, Ill. |
| Burlington, Vt. | St. Paul, Minn. |
| Scranton, Pa. | Cedar Rapids, Ia. |
| Washington, Pa. | |

"Their concerts are an experience never to be forgotten, satisfying both the musically elect and the layman."—Winnipeg Free Press.

UNITED STATES

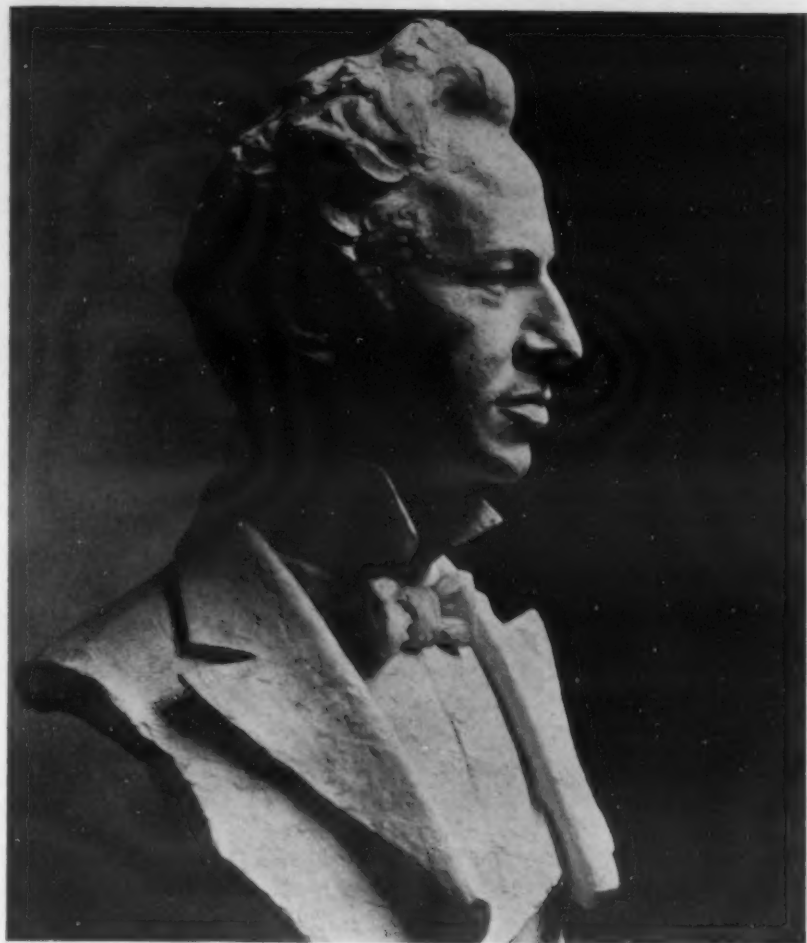
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Concert Corporation of
Columbia Broadcasting
System.



CANADIAN OFFICE

Hart House String
Quartet
Massey Hall
Toronto, Ont.



© Portrait Bust by Brenda Putnam

Ossip Gabrilowitsch

—
World Famous Pianist
—

Management

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Steinway Piano

BARRÈRE LITTLE SYMPHONY

Founder **GEORGES BARRERE** CONDUCTOR



"Barrere is an unique and unforgettable feature of his own concerts!"

W. J. HENDERSON, *New York Sun*

Steinway Building

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Division: Columbia Concerts Corporation of Columbia Broadcasting System

New York

VREELAND



Fernand de Guldre

American Soprano

Management:

HAENSEL & JONES, 113 West 57th Street, New York

Division: Columbia Concerts Corporation of Columbia Broadcasting System, Inc.

Attractions of Merit are in Extensive Demand

(Continued from page 18)

George Leyden Colledge

GEORGE LEYDEN COLLEDGE states that he finds distinct and substantial improvement in present conditions as compared to last year. Nineteen thirty-four has begun with very real encouragement.

Among the artists he manages are Doris Doe, contralto, and Margaret Halstead, soprano, both of the Metropolitan Opera; Guila Bustabo, the gifted girl violinist who has scored such outstanding successes and who will tour in Europe this spring; The Stradivarius Quartet, in the midst of a busy season; The English Singers Quartet including three of the original English Singers, who will come to America at Christmas; Jeanne Soudeikine, dramatic soprano, and Lucile Lawrence, well-known harpist. Among the pianists are Carlo Zecchi, Italian pianist, who will revisit the States early in 1935, and two outstanding young American artists, Fay Ferguson and Frank Bishop. Alexandre Tcherepnin, distinguished Russian composer-pianist, is here now on a flying visit and will return in December. Ethyl Hayden, lyric and oratorio soprano, is gathering acclaim wherever she appears. Winifred Cecil has had two New York recitals this season and many successful appearances elsewhere and in Europe.



George Leyden Colledge

Mr. Colledge's recital season in New York is one of generous proportions, his long experience making these events of unusual interest.

Concert Management Vera Bull Hull



Vera Bull Hull

"IN the special issue of *MUSICAL AMERICA* last year," says Vera Bull Hull, "I expressed the opinion that a qualified optimism was justified. Looking back now, I see that I need not have been quite so conservative. I am now going to predict that the coming year is going to be very much better than this one."

The artists under Concert Management Vera Bull Hull include Yvonne Gall, leading soprano of the Paris Opéra, Paris Opéra-Comique and formerly of Ravinia Opera. Irene Williams, soprano, is well-known through her operatic appearances. Ora Witte, soprano, has recently come from the Southland.

Mina Hager, mezzo-soprano, has had many engagements during the year. Frances Hall and Rudolph Gruen have appeared in their two-piano concerts as well as over the radio. The Marianne Kneisel String Quartet and Phyllis Kraeuter, cellist, are two other attractions. Margaret Hamilton, pianist; William Beller, pianist, and Florence Hardman, violinist, who is now concertizing in Hawaii, are also included.

Joanne de Nault and Mary Hopple, contraltos, have been doing oratorio work in addition to their concerts, as have Earl Weatherford, tenor, and Foster Miller, bass-baritone.

Harrison Christian, baritone, has been chosen as a new addition to the list. Ann

Mathea, Norwegian soprano, is continuing her recitals in foreign costumes. Louise Bavé, lyric coloratura, is continuing her work in concert, opera and over the radio.

Katherine Bacon, noted pianist, is again under Concert Management Vera Bull Hull this season.

Libbie Miller

ALL of Rosa Ponselle's activities are under the exclusive management of Miss Libbie Miller, whose offices are at 113 West 57th Street, New York City, and all bookings for the season 1934-35 will be handled directly through her offices.

When Miss Ponselle closes her tour on May 9, as star of the Ann Arbor Festival,



Libbie Miller

she will have sung more than twice as many concerts as last season, and judging by the number of requests already received for next season, she will then fill even more engagements than this season.

Richard Copley

RICHARD COPLEY announces that the following artists and attractions will be under his management for the season 1934-35:

Pianists: Josef Hofmann, who will concertize after Jan. 1, 1935; Benno Moiseiwitsch, who is coming to America from

National Music League Shows Timely Spirit

ALTHOUGH the National Music League was founded more than eight years ago, long before the problems arising out of the depression were even dreamt of, its purpose and character are perfectly suited to the present situation. The League, as is well known, is non-commercial and therefore approaches the concert business from a different angle to that of the manager. The purposes of the League are two-fold, first to help build up a larger and more intelligent and discriminating concert audience throughout this country, by providing concerts at less than commercial prices, and second to find opportunity for artists, particularly among the most promising of the younger group.

Both these purposes, which the League has been developing for years, are now exactly in the spirit of the times. The depression merely called attention to the difficulties confronting the concert artist at the outset of his or her career. The truth of the matter is, of course, that musical education has increased by leaps and bounds during the past twenty years in this country, while there has been no corresponding increase in the musical public. It is useless to expect larger and more intelligent audiences to spring into existence overnight.

The audiences of the future are in the schools of today and the National Music League's concerts in schools have been bringing music directly into the school room in programs of high artistic quality performed by fine artists at prices within the reach of all.

The League is steadily building concert audiences for the future, by presenting concert courses in educational institutions. Thus, the artist of the present day is kept active in a new field, while the music-consciousness of America's young people is steadily growing.

The performance of concerts for young people requires a particular quality of personality, and a less formal approach. The National Music League, to insure the success of this movement, maintains a very high standard of artistic calibre, and makes a careful selection of its artists. Pro-

Oct. 15 to Dec. 15; Harriet Cohen, who will be here from Nov. 15 to Jan. 15.

Violinist: Erika Morini, who will make an American tour from Oct. 15 to Jan. 1.

Singers: Isobel Baillie, English soprano; Muriel Brunskill, English contralto; Emily Roosevelt, soprano; Robert Steel, tenor.

Ensembles: The Roth Quartet and the Kroll-Prinz-Sheridan Trio.

The Westminster Choir, Dr. John Finley Williamson, conductor.

Catharine A. Bamman

"**F**OR a good many years I have felt that there was terrain midway between the concert field and what we are pleased to call 'Broadway,'" said Catharine A. Bamman. "It is the field of the novelty attraction. My interest in this type of thing and my many years of experience have stood me in exceptional stead in establishing my popular Sunday Nights at Nine. It ran twenty-six weeks last year and is now in the twelfth week of its second season, drawing crowds to the concert hall of the Barbizon Plaza at each presentation. It is under the direction of Gerald Hanchett, known for his Junior League shows, for which I have been the business manager for some ten years."

"Perhaps there is still a depression, but if there is we don't know it. We are also having a busy winter in the Barbizon Plaza Concert Hall and the smaller Salon of the Barbizon Plaza, both of which are in my charge."

William C. Gassner

"**I** DO not look for anything very sensational in the direction of improvement in concert conditions," said William C. Gassner (Concert Guild), "but there should be a slow but steady growth in



Hill Studio

Mrs. Frederick T. Steinway, President of the National Music League

grams are subjected to strict supervision, and the entire plan is possible only because of the non-profit-making nature of the League's operations. The co-operation of music supervisors and other educational authorities is a valuable part of the League's work.

The success of the school concerts is easily proven by their steady annual growth. Since the inauguration of the plan in 1929, the number of cities served and performances given have increased.

Another point at which the League touches the present-day situation is in the field of adult education and improved use of leisure-time. Increased attendance at National Music League concerts is conclusive evidence that people are turning to music more than ever before for self-enrichment.

musical activities generally with the improvement in business conditions.

"I am expecting to increase my own list and to be much more active in the concert field."

"This season the Hall Johnson Negro Choir has continued its successful touring of the country, going as far West as Denver in October and November, and will make a tour through New York State and Canada in February. I shall also present Theo Karle, well-known American tenor, and Tamiris, dancer."

Bernard R. Laberge

"**I**N accordance with my usual custom," said Bernard R. Laberge, "I am offering for next season the following organists: Gunther Ramin, from St. Thomas's Church in Leipzig; E. Power Biggs, English organist; Palmer Christian, from the University of Michigan; Charles Courboin; Carl Weinrich, successor to Lynwood Farnam; Charlotte Lockwood, and Virgil Fox."

"E. Robert Schmitz, French pianist, will make a transcontinental tour of recitals, orchestra appearances and lecture recitals. I am presenting a young American pianist, Edgar Lee Stone. Also the Viennese one-armed pianist, Paul Wittgenstein, will appear as soloist with several orchestras. I will also present to America Filip Lazar, composer-pianist."

"Louise Arnoux, diseuse, will make a tour. I am presenting also Beatrice Belkin, formerly from the Metropolitan Opera, and Sylvain Robert, opera baritone, from Europe."

"In the chamber music field I will present the Chardon String Quartet from the Boston Symphony, and the International Singers under the leadership of Boris Levenson."

Mephisto's Musings

(Continued from page 15)

formance; incidentally, they are busy with other roles at the opera house.

"But Miss Corona is not heard often there and it seems to me it would have been the appropriate thing to give her the soprano lead in this new American opera. This is in no way disparaging Göta Ljungberg, who will, doubtless, make something of the role. But the psychology of the drama, which deals with a part of our American history known only to Americans, is something sensed best by one of us; in fact, it may be said that that period of this country's beginnings has little or no meaning for any but Americans."

There's a lot in what this intelligent music lover writes. I am inclined to agree with him that Mr. Gatti missed a chance to feature an American singer in the leading soprano role. Miss Corona was the logical one.

* * *

Speaking of Merry Mount, which in your next issue, your editor, or your associate editor, will doubtless review, you know the text by Richard Stokes is quite rich, that is, free as to language. I have it from an imp that the small role of Desire Annable, a sinner, was declined by two members of the company, who felt sensitive about appearing in the part. As the first act opens she, who is called Desire, is confined in the stocks and when first seen by Wrestling Bradford, is asked by that clergyman: "Strumpet, what are thy years?"

Apparently this was too much for the ladies in question, both lovely girls and good mothers, especially as Bradford's next question asks if she did not "whelp a base-born child" within the last twelve-months? So the part was passed on to the latest acquisition among the younger singers of the company, who, not being an American,—the other two singers are—has not felt selfconscious, or embarrassed, about the text during the rehearsals at all. Just one more argument to prove that opera, especially when it is on the shadowy line, should be in a non-understandable language!

* * *

If refreshing frankness disarms a critic of superstitious or metaphysical beliefs, the palm ought to go to Mme. Ljungberg who hunted high and low for a special rabbit's foot and, when it was presented to her by a friend, said:

"Of course people tell me only the very ignorant are superstitious. Well, if that is so then I am very ignorant. Thank you very much for the rabbit's foot. I will wear it tonight at the first Salome performance. I believe very sincerely in these things and I do want so much to give a good performance this evening—to a sold-out house!"

"I come from a part of the world," she went on, "where winter lasts very long—for months—and many people in my country see things, trolls and witches, 'the little people' of Sweden. They used to tell me about them when I was a child and although I never have seen a troll myself, I am superstitious about them. I can't help it; it was born in me; a thousand years of believing in such things is behind me. So I take precautions."

Mme. Ljungberg believes her lucky number is eight, but fears the number thirteen as much as a black cat in her path. Before she sings, she takes a small silver eight in her hands, blows on it and repeats in Swedish: "Give me luck today." Next she takes a horseshoe in each hand and says a little prayer.

Her most prized treasures are a crown set with diamonds, given her by the King of Sweden, a rosary and a crucifix given her by the Pope, and she keeps these with the horseshoes at her side constantly.

While I ducked out of her room when she showed me the crucifix about which all Mephistos are somewhat superstitious, I pondered the question: "What sold out the Salome performance?—the opera, Mme. Ljungberg's singing—or the rabbit's foot?"

* * *

In the former Russian capital, St. Petersburg-Petrograd-Leningrad, they just have to have novelties, and as there do not seem to be any new novelties coming forth from the musical maw of that vast country, those who minister to the artistic wants of the proletariat have decided to make some out of old material.

Recently Il Trovatore was given there and the intendant of the theatre, finding the opera outmoded and dull, decided to brighten up the corner where you are. He accordingly had the Overture to Verdi's Sicilian Vespers open proceedings and the Bolero from the same work followed the Anvil Chorus "with a new text on Gypsy themes." Later, they had three excerpts from Forza del Destino including the Rataplan sung by thirty sopranos!

One certainly cannot reproach them with doing things by halves.

* * *

I find that there are many throughout the country who agree with me when I discuss the situation obtaining in radio today. The other day I came across two excellent articles by Frances Boardman, the very capable music critic of the St. Paul Pioneer Press. She scored the hopeless crooning, which continues to offend so many folk. Thanks, Miss Boardman, for your able words. We need comment like this to show listeners how misguided they are and how their taste may be corrupted, almost without their knowing it.

* * *

Musical culture in 1933:—The scene is a drawing room in a large city. Enter a young lady, visiting her friend, who is seated at the piano playing.

Says the young lady, entering: "What are you playing?"

Answers the young lady, playing: "Brahms."

Asks the first young lady: "What is a Brahms?"

* * *

Hitler, I understand, is taking steps to unify the study of solfeggio through the Reich. Now, at last, we shall know which really is better, the fixed or the movable Do!

* * *

In the same issue of the New York Times in which I read something about a deficit, though a smaller one than usual, of the Chicago Opera Company, I read the probability of Samuel Insull's being brought back to the Windy City. Will that not be adding Insull to injury? asks your

Mephisto

OL-OL IS GIVEN AMERICAN PREMIERE

(Continued from page 3)

a reasonable opportunity to make its better qualities felt, though the performance had the tentative feeling of a production that had been hurried to the stage too soon. Alexander Steinert, an American composer of repute, conducted with an evident appreciation of his task, but the ensemble was not one of all the snap and firmness that could



Alexander Steinert Made His New York Debut Conducting the first American Ol-Ol

have been desired. The chief roles were adequately sung by Lola Monti-Gorsey, who assumed the name part, Ivan Velikanov as her lover, Nicholas, Alexis Tcherkassky, as the friend, Onoufry, and Devora Nadworney, as Ol-Ol's thoroughly unscrupulous mother. Struggling with an indisposition, Vassily Romakoff did the best he could as Grigori, an officer who is the rival of Nicholas. The chorus sang with the spirit customary of Russian choruses, and the orchestra, though obviously in need of more co-ordination, played the score well enough to give the listener a fair idea of its character.

A "Realistic" Work

Mr. Tcherpnin's avowed purpose was to write a "realistic" work, dealing with student types. There is a pathetic character in Olga (otherwise Ol-Ol) who is forced into unsavory living by her mother. There is little to the plot except jealousy and carousing. Nothing much happens, though there is almost—but not quite—a fight between Nicholas and Grigori over the mother's efforts to sell Ol-Ol to the latter. The opera begins with a picnic and ends with the mother finishing an interrupted supper, while Ol-Ol kneels beside the drunken Nicholas, and the equally drunken Grigori and Onoufry sprawl about in tipsy comradeship. Though described as a one-act opera, in three scenes, there are in reality five episodes, each with its curtain, two being described as entr'actes, though the characters appear and the story proceeds by means of their sung dialogue. Originally the work was a much longer opera. The present version is a condensation, made in 1931, three years after the Weimar premiere.

The music shows clearly a change of style. The feeling of part of the writing, particularly that of the entr'actes, is that of the contemporary atonalists, in contrast with the more traditional melodic construction of other scenes. The composer discloses a fondness for ostinato effects in his scoring, which is not otherwise unusual. The score does not lack in melody, but it proffers little



Alexandre Tcherepnin Was Present for the American Premiere of His Opera, Ol-Ol

that is personal or distinctive. The song-speech moves fluently enough, though only one thoroughly conversant with Russian would be in a position to say whether the text has been skilfully handled in details of inflection and verbal meanings.

Following Ol-Ol, Tchaikovsky's Iolanthe was a pleasant experience, though his music of the early 'nineties tends toward the saccharine and the story of King Rene's daughter has no very sturdy operatic appeal. The charming Berceuse for women's voices early in the opera was delightfully sung and did not fail of effect. Those appearing in the chief roles were Miss Monti-Gorsey as Iolanthe, Marguerite Hawkins as Brigetta, Edwina Eustis (in substitution for Nadine Fedora) as Martha, Ivan Velikanov as Vaudemond, Stefen Kosakevich as Robert, Vasily Romakoff as Rene and Nicholas Karlash as Ebn Hakia. Eugene Plotnikoff conducted a praiseworthy ensemble.

Of individual principals, particular praise can be given Miss Monti-Gorsey, Mr. Velikanoff and Mr. Kosakevich for good singing.

SPALDING JOINS STAFF OF JULLIARD SCHOOL

Noted Violinist Will Teach Students Who Had Been Studying under Paul Kochanski

Albert Spalding has joined the faculty of the Juilliard Graduate School for the remainder of the present school year, it is stated by Ernest Hutcheson, dean of the Juilliard School of Music. The celebrated violinist will teach the students who had been studying under Paul Kochanski, who died on Jan. 12.

Mr. Spalding was a member of the staff of the Juilliard School during the season of 1924-25, but resigned at the end of that season because his concert work in America and in Europe made it impossible for him to be in New York for any extended period.

Hollywood Bowl Prize Won by Dr. Samuel A. Lieberman

Dr. Samuel A. Lieberman, composer and teacher of composition in Chicago, has won the Hollywood Bowl Prize of \$1,000 for 1933. The award, bestowed annually for an orchestral composition, includes the premiere of the winning work at a concert in the Hollywood Bowl summer series. Dr. Lieberman's composition is a Suite in four movements.

SIGRID ONEGIN

FAMOUS

IN

CONCERT AND OPERA

Her Operatic Repertoire is as illimitable
as her "illimitable voice" (Pitts Sanborn)
ranging from

"Erda" to "Lady Macbeth"

In addition to many Concert appearances, Mme. Onegin will be heard next season in Carmen, Samson and Dalilah, Lohengrin (Ortrud), and other roles.

BOOKINGS FOR THE
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Phot. Ernst Schneider, Berlin.

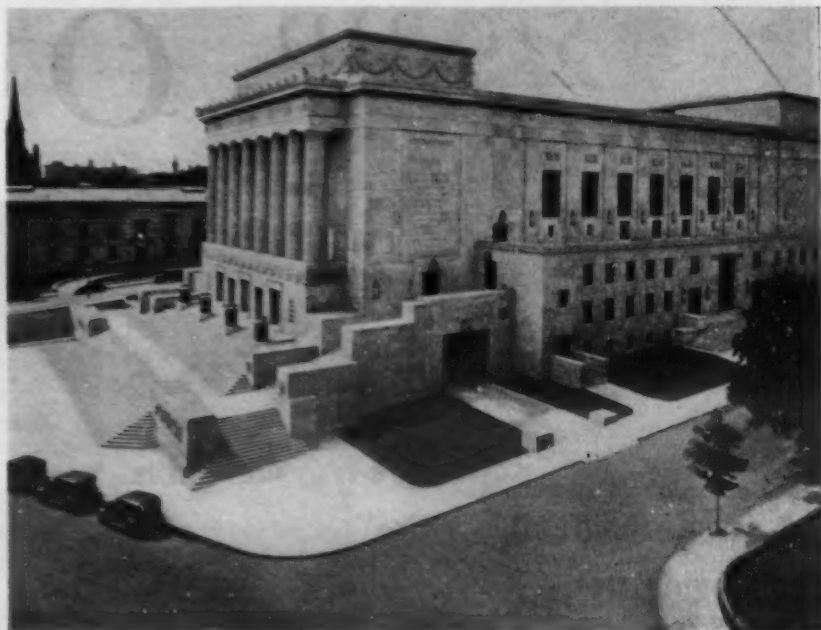
Photo Ernst Schneider, Berlin

New Halls where Euterpe Holds her Sway

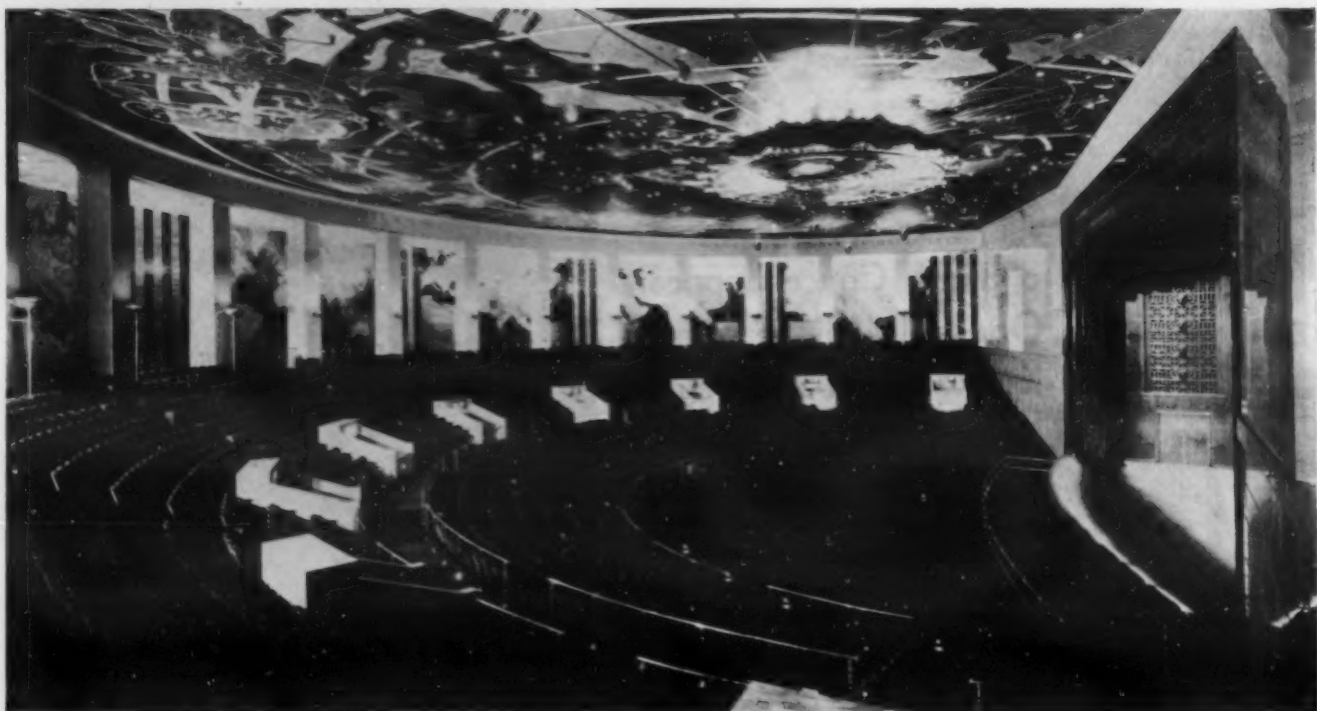
Completed During 1933-34, These Five Auditoriums Are Scenes of Musical Events Through the Land



Above, Left: Kansas City's Recently Inaugurated William Rockhill Nelson Gallery of Art Which Contains a Recital Hall Seating 700



Above, Right: Worcester, Mass., Dedicated Its Two Million Dollar Municipal Memorial Auditorium Last October. The Famed Worcester Festival's Concerts Occupied Several Days of the Celebration, and Much Music Has Been Since Heard within Its Portals



McFarland

Right: In the Forum of the Pennsylvania State Educational Building at Harrisburg Is This Striking Concert Hall Where the Harrisburg Symphony Plays and Other Concerts Are Held. It Was Opened Last Fall



St. Louis's New Opera Season Is to Take Place in the Municipal Auditorium and Civic Centre, Shown at the Left of This Drawing of the Memorial Plaza. The Hall Is Now Being Completed, and Performances Are Scheduled for the Spring



The Peristyle of the Toledo, Ohio, Museum of Art, Where a Fine Series of Concerts Has Been Heard Since Its Opening, Jan. 10, 1933, with a Performance by the Philadelphia Orchestra

JOHN CHARLES THOMAS

GREAT PERSONAL TRIUMPH AT HIS METROPOLITAN OPERA HOUSE DEBUT

NEW YORK EVENING SUN

February 3, 1934

W. J. HENDERSON

The performance was raised to a position of special interest by the debut of John Charles Thomas as a member of the Metropolitan forces. His portrait of the elder Germont was one of uncommonly fine artistic quality. There has been no better singing on the stage of the lyric theater at Broadway and Thirty-ninth Street in many seasons. Mr. Thomas's voice is one of sonority, genuinely musical timbre, and flexibility. He sang "Pura siccome un angelo" with such dignified simplicity of style, such a perfectly drawn vocal line and so much manly feeling that he had the audience in his hands at once.

His delivery of "Di Provenza" was a masterpiece of sustained cantilena, admirable molding of the phrases and of finished style. Mr. Thomas set a standard of style which might well be sought by others. His impersonation carried with it excellence of makeup and costume, patrician stage manner, continence of action and gesture, and above all a realization of the character as shaped by Verdi. After the second act and after the curtain he was made the object of two individual demonstrations. His art aroused wonder that he had not become a member of the Metropolitan Company years ago.

NEW YORK WORLD-TELEGRAM

February 3, 1934

PITTS SANBORN

Mr. Thomas, though long familiar to our public in light opera and in concert, had never appeared before as a member of the Metropolitan troupe. Some of us have wondered why. Nevertheless the Metropolitan has not availed itself of his services until now. Without inquiring into the whys and wherefores, one observes with pleasure that he has at last reached the Metropolitan stage, where as Giorgio Germont he won the deserved plaudits of the great audience.

NEW YORK EVENING POST

February 3, 1934

CHARLES PIKE SAWYER

Once again we record a brilliant debut for an American singer at the Metropolitan. Once again has the opera house, filled to the last inch of space, applauded and cheered for full ten minutes after the fall of the curtain the triumphant entry into the greatest opera company in the world of a great vocalist and graceful actor, John Charles Thomas—native-born baritone.

He acted with fine discretion, giving a new touch to the pleading of the father, and sang superbly. His deeper tones were glorious in their organ-like quality, while in the upper tones they rang as clear as crystal.

FEBRUARY 2, 1934



JOHN CHARLES THOMAS

as

GIORGIO GERMONT

in

"LA TRAVIATA"



Management

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511 5th Avenue

New York City

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NEW YORK TIMES

February 3, 1934

H. TAUBMAN

The capacity audience, which brought the Vassar College Scholarship Fund a profit of \$4,500, proved by its cheers and applause that it held him in high esteem.

Mr. Thomas is thoroughly familiar to New York as a concert artist. It is not news to say that he sang with richness of tone, fine musicianship, intelligence and poise. His voice was big, resonant, beautifully rounded. He was a striking figure on the stage, warm, compassionate and dignified in action. Mr. Thomas sang with opulent color and a fine-spun legato.

When Mr. Thomas made his first entrance there was a prolonged outburst of applause. Several times during the second act and at the end he was the recipient of as much acclaim as any newcomer at the Metropolitan in a long time. One thing is indubitable; Mr. Thomas is a vocal artist.

NEW YORK HERALD TRIBUNE

February 3, 1934

F. D. PERKINS

Mr. Thomas's well-deserved popularity as a concert singer was, in all probability, a major factor in drawing a large audience and cramming the standing room to capacity. As he first appeared, the applause held up the show for half a minute before he had sung a note; other long series of plaudits followed his colloquy with Violetta, the aria "Di Provenza," the end of the second act and the close of the opera.

An excellent demonstration of well schooled singing, his voice was strong and pervasive, but its amplitude was achieved without sign of stress or strain, without any departure from the principles of the best singing.

NEW YORK AMERICAN

February 3, 1934

LEONARD LIEBLING

A packed house greeted the popular American vocalist and gave him an expansive welcome when he made his first entrance. Mr. Thomas, in the role of the elder Germont, quickly demonstrated his right to belong to the artist personnel of the Metropolitan. His voice, which carried perfectly, revealed all the smoothness and warm quality so often heard and so much admired in his concert contributions. Throughout its entire range the apparatus is even, full, and produced with unfailing ease and art. Faultless style and enunciation marked the delivery. Mr. Thomas's singing of the famous "Di Provenza" aria has not been excelled on our stage for vocal finish or sincerity of feeling. The end of the act brought him a ten-recall ovation, with cheers and "bravos" in which even the orchestra joined.

As an actor Mr. Thomas showed polish, poise, and natural and intelligent "business" and gestures. His appearance was aristocratic, in keeping with his elegance of costume and bearing.

Striking Debut and Re-entries Enliven Metropolitan Calendar

Well-Known Singers Return in Familiar Roles and Several Are Heard in New Ones — John Charles Thomas Makes Debut as Elder Germont — Former Members of Company Applauded on Re-entries — Charles Hackett Welcomed Back as Romeo and Paul Althouse as Siegmund — Seasonal Debuts Include Leonora Corona as Leonora, Eide Norena as Marguerite and Frida Leider as Isolde — Richard Bonelli Sings First Wolfram Here

As the season progresses at the Metropolitan, in addition to the resumption of several works in the repertoire, artists have made their seasonal debuts, several have returned after long absences and more than one has been heard in a new role. John Charles Thomas, familiar to concert-goers and light opera patrons, made his bow in the Metropolitan as the elder Germont in *La Traviata*, and had an ovation. Charles Hackett and Paul Althouse, both absent from the Metropolitan's roster for some years, were hailed with enthusiasm. Leonora Corona sang for the first time this season as Leonora in *Il Trovatore*, Eide Norena again delighted as Marguerite in the season's first *Faust* and Frida Leider in *Tristan*



Wide World
Charles Hackett Was Welcomed Back as an Excellent Roméo

und Isolde. Richard Bonelli made a splendid impression in his first appearance as Wolfram. Karin Branzell took over the role of Herodias in the third *Salome*.

Don Giovanni with a New Commendatore

There was one change in the cast when Don Giovanni was given for the second time this season at the matinee on Jan. 20.

Emanuel List had the role of the Commendatore, taken at the first performance by Léon Rothier. It is a role that suits Mr. List; in it the dark and sonorous timbre of his voice is heard to exceptional advantage, while his appreciation of the dignity of Mozart's melodic line is obvious. The bass strengthened the conviction that he is one of the most satisfying singing-actors associated with the Metropolitan.

Tullio Serafin conducted again; and the stellar distribution of parts was one to delight the large audience. Ezio Pinza was in the title role. Rosa Ponselle appeared as Donna Anna, Maria Müller as Donna Elvira and Editha Fleischer as Zerlina. The characters of Don Ottavio, Leporello and Masetto were portrayed by Tito Schipa, Virgilio Lazzari and Louis D'Angelo respectively. Each of the protagonists was thoroughly in the picture and renewed former successes. That the favorite arias and concerted episodes were applauded with gusto almost goes without saying. B.

Corona Makes First Seasonal Appearance in *Trovatore*

Il Trovatore was given its first performance of the season on the evening of Jan. 20. Leonora Corona, making her initial appearance of the year, sang the role of Leonora with a command of dramatic style and lusciousness of voice that impressed her audience deeply. Giovanni Martinelli gave an excellent portrayal of the part of Manrico, singing with his usual depth of feeling and distinction of manner. Karin Branzell, returning after an illness that had kept her from the Metropolitan stage for several weeks, was an Azucena of convincing character both vocally and dramatically. Armando Borgioli was an impressive Count, and Léon Rothier drew plaudits for his work as Ferrando. Re-



John Charles Thomas Made His Entrance Into the Company as a Splendid Elder Germont in *La Traviata*

maining members of the cast were Elda Vettori, Giordano Paltrinieri and Pompilio Malatesta. Vincenzo Bellezza conducted. G.

(Continued on page 64)



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Steinway Hall 113 West 57th Street
New York City

ETHYL

HAYDEN

Favorite Recital and Oratorio Soprano

AGAIN NEW YORK ACCLAIMS HER
IN RECITAL FEBRUARY 24, 1934

Ethyl Hayden's recitals have for many seasons been the occasion for distinguished and beautiful singing. Her performance last night in the Town Hall again evinced the aristocracy of taste, which results when sensitive musicianship and a technique long since mastered devote themselves to fine music. It is needless to dwell upon her perfectly placed attacks, her faultless phrasing and her unblemished diction. They are only the servants of a rare artistic intelligence; a quality more often associated with excellent chamber music than with singing.

Yet the strong intellectual element in her performance, so satisfying to the musician, does not produce cold singing, because she plays upon her inherently cool, silvery voice with great skill as a colorist. *Times*

Endowed with an unusual degree of musicianship. A voice of ample strength . . . pleasing, clear and fluent quality of tone.

Herald Tribune

Knowledge of style. A vocal freedom and agility and a freshness of tone. Agreeable smoothness of phrasing and diction.

World Telegram

The lyric beauty of her voice, its flexibility and limpid quality charmed her hearers in the same manner that has marked her offerings in other seasons. *American*

A dependable mistress of the art of song. She projects a song of one of the masters with the original intent of its creator intact, and yet imbued with her own personal charm and musical instinct. *Journal*

DORIS DOE



Leading Contralto
METROPOLITAN
OPERA COMPANY

As Superlative in Concert as She Is in Opera!

HIGHLIGHTS NEW YORK RECITAL, DECEMBER 5, 1933

HERALD TRIBUNE

She gave an artistic and intelligent performance, with an even well produced tone quality and marked ability to realize finer points of shading in vocal color and dynamic variety.

MIRROR

Demonstrated her right to sing at the premier American operatic institution by her sound musicianship, good interpretative powers and fine vocal equipment.

WORLD-TELEGRAM

The singer gave satisfaction by the general amplitude and security of her voice, the ease and smoothness with which she scaled the snaggy heights—and her gracious unassuming manner of delivering a song.

TIMES

Doris Doe accomplished last night what few operatic singers can do. She sang a program of songs in the style that suited the intimate recital hall and did not parade the virtues of the opera house that are often shortcomings in more modest surroundings. In brief the Metropolitan contralto proved at the Town Hall that she is a sound and sensitive musician.

AMERICAN

She scored a genuine artistic success in a field which exacts a very different interpretative art than that of the broader and bolder scheme of opera. There was deep dramatic significance in her reading—Tenderness and poetry expressed in her singing. . . . Dramatic fervor and vigor.

JOURNAL

Miss Doe, contralto of the Metropolitan Opera Company, is the sort of well rounded artist who can sing songs as artistically as she can take her part in Opera. She proved to be an exceptionally delightful recitalist—presenting a list of important vocal numbers with dignity, rare intelligence and a most satisfying representation of the composer's meaning. Her voice had a beautiful, rich quality of wide range capable of heights of dramatic fervor or the sheerest tenderness.

Concert Management George Leyden Colledge

Steinway Hall

New York

Revised Small Dictionary For Music's New Day

Compiled by H. H. Stuckenschmidt, Berlin Music Critic
Translation from the German
by Thomas White
Drawings by Otto Bittner



Opera



Intonation



Notes



Music Festival



Atonality



Rhythm

Applause. Formerly the most reliable barometer of the success of a musical or dramatic performance; now available on phonograph records and can be produced in every concert-hall and opera-house through a suitable loud-speaker arrangement. (Mechanization of the claque.)

Atonality. Until now erroneously considered a derivation of cultural Bolshevism; actually, the last legitimate continuation of bourgeois methods of composition and practice.

Choral. Up-to-date substitute for melodic inspirations; standardized like Ford cars, furniture of the late-Macy period and bobbed hair; susceptible of being taken quite as seriously.

Compose. Some sort of memory-exercise for operetta-writers; for serious musicians, the ability to create something out of nothing.

Contract. A humorous document drawn up when two parties have no intention of fulfilling certain agreed-upon terms.

Criticism. Error of the editorially privileged; paid for by the publisher.

Debut. Foreign word, with which young musicians designate their last appearance.

Ensemble. In the age of collectivism the musical wrestling-match between a number of opera stars, each of whom tries to shout down the others.

Fermata. Of the many designations of execution, the only one about which orchestra and conductor are of one opinion.

Harmony. The most extreme form of dissonance.

Intonation. In modern music, the art of singing false notes correctly.

Inversion (of the theme). Originally, the indication of a profound knowledge of composition; nowadays, the opportunity for a composer to steal from himself without the public noticing it.

Key. A primitive, not exceptionally productive art device of the past, which because of its ease of understanding and comfortable technique enjoys an increasing popularity.

Light Music. That which today for the musical authority is the most difficult to understand, since he is looking for secrets and profound values where entertainment solely is aspired to. (*Vide* also "Opera" and "Operetta.")

Melody. A slogan much used by ultra-modern composers to designate certain homophonic phrases supposedly talking to the heart.

Motif. The atomic form of musical inspiration, the theft of which is not subject to criminal prosecution in the United States.

Music Festival. Originally an idealistic contrivance. Its purpose was to popularize such movements as, for example, the New-German school or atonal music. Today, the stock exchange of the concert system; here values are being fixed, concerns founded, talents unwisely traded in—all, of course, under the popular guises: ethics, culture, nationalism.

Music of the Future. Symbol of the transitory; music which has no future, as it always suggests the pretension of having been written too soon.

Notes. Earlier, the only absolute in music which existed for the rendering artist; today, the *quantité négligeable* to which no one pays any attention.

Opera. That which all composers would like to write, but lack the courage to admit even to themselves; for Wagner, the only perfect art-form; for the expressionists, a discarded bunk; to the sociologists, a rudiment of monarchical splendor, a feudal aspiration of the petty bour-

(Continued on page 104)



Harmony



Motif



Criticism



Inversion

Pianist



SOUTHERNERS LIKE SAN CARLO SINGERS

Richmond Welcomes Opera Forces
On Their Return After Long
Absence

RICHMOND, VA., Feb. 5.—The week of Jan. 22 was a musical landmark. The San Carlo Grand Opera Company produced eight operas within that short space of time, and from Monday to Saturday inclusive the presentations were continued popular successes. This company had not appeared here since 1929, but the memory of its one week's engagement five years ago was largely responsible for the attendance of thousands who came night after night to the Mosque Auditorium.

Jeritza Appears in Tosca

There were several special attractions. Maria Jeritza sang the leading role in Tosca, and both the quality of her voice and the power of her dramatic interpretation will long be remembered. The skill and artistry of the San Carlo ballet was also a special drawing card, the dancing in Aida and Carmen winning quite an astonishing ovation. Yet Lohengrin, the only Wagner opera given, with no illustrious prima donna or ballet as a feature, was by far the most popular performance. There was not a vacant seat in a house that holds nearly 5000. Carlo Peroni conducted.

The roster of the San Carlo includes admirable artists. Hizi Koyke as Madama Butterfly, Bianca Saroya's Aida, and Chief Caupolican in the roles of Amonasro and Escamillo were especially commendable; and the fine bass voice of Harold Kravitt has been the "talk of the town."

Gieseking Wins Approbation

On the evening that Mme. Jeritza sang Tosca, Walter Gieseking gave a piano recital sponsored by the Richmond Musicians' Club. This was one of the most perfect concerts ever included on the club's series of artist programs, and there was an unusually large number of members present in spite of the opera's competition. The program was packed with real musical sustenance, and Mr. Gieseking avoided ending the evening with the usual anticlimax of flimsy popular pieces. The end of the program was musically as sound as the beginning.

The delicacy and precision of Mr. Gieseking's playing was especially marked in three sonatas by Scarlatti. He also included works of Bach, Beethoven, Schumann and Chopin, concluding with a group of impressionistic compositions, rendered with great artistry.

MATE B. BRANCH

Service in Memory of George Lytton Held in Chicago

CHICAGO, Feb. 5.—A memorial service for the late George Lytton, merchant, and music patron, was held in the Civic Opera House on Jan. 28, under the auspices of The Bohemians of Chicago. The Business Men's Orchestra, of which Mr. Lytton was president and a member of the double bass section, played under the baton of Clarence Evans. Coe Glade and Oscar Colcaire, artists of the Chicago Grand Opera Company, which Mr. Lytton sponsored, sang. Violin solos were played by Jacques Gordon. M. M.

MARGARET HALSTEAD

Dramatic Soprano Metropolitan Opera Company

ANOTHER SEASON OF TRIUMPHS!

"HER VOICE IS OPULENT AND OF LOVELY TINT AND SHE USES IT WITH GENEROUS FULLNESS AND ARTISTIC EXPRESSIVENESS. HERE IS A YOUNG AMERICAN ARTIST WHO REPRESENTS A VITAL FUTURE PROP OF OUR WAGNERIAN STAGE."

Leonard Lieblich, New York American, Jan. 9, 1934.

"A MUSICIANLY AND WELL-PHRASED PERFORMANCE, WITH A GOOD AND WELL-PRODUCED QUALITY OF TONE."

F. D. P., New York Herald Tribune, Jan. 9, 1934.

"HER INNATE HISTRIONIC ABILITY AND SUPERB STAGE PERSONALITY IS OF GREAT ADVANTAGE IN HER CAREER."

J. H. M. New York Staats-Zeitung, Jan. 9, 1934.



RECENT GUEST ARTIST STATE OPERA, BERLIN

"Margaret Halstead appeared as guest at the State Opera yesterday in a really gala performance of Tannhäuser. She makes a beautiful appearance and possesses an unusual voice; a voice that never reaches the limit of its power and that always retains its roundness and beauty of tone, even in the most dramatic moments."

Max Marschall in the Vossische Zeitung, 1 Oct., 1933

"The fame of a new dramatic soprano has reached us from New York. Margaret Halstead unchained tumults of praise at her debut as Venus in the Metropolitan Opera. The State Opera afforded us an opportunity to gauge the art of this young diva. . . . We enjoyed a timbre of rare purity and sonorous freshness—one of those brilliant sopranos that in the lower registers has the quality of the low tones of the clarinette but which also has the high tones from E to B."

H. H. Stuckenschmidt in the B. Z. Am Mittag, 2 Oct. 1933.

"A charming stage presence—a singer with sensuous beauty of tone."

Nachtausgabe 2 Oct. 1933.

"Her soprano has the dark color that is so rare. In the middle register and the surprisingly beautiful, luscious lower register, the velvety richness of the voice exerts an unbounded fascination."

Morgenpost 3 Oct. 1933.

"A singer with extraordinarily rich material. A soprano voice of glorious range and great lyrical charm—furthermore, wonderfully smooth and even."

Heinrich Strobel in Boersen Courier 2 Oct. 1933.

"Two glorious performances in the State Opera. On Saturday, Tannhäuser, and on Sunday, Aida, were given in the State Opera, both of them really gala performances. The celebrated soprano of the Metropolitan Opera, Margaret Halstead, appeared as guest in Tannhäuser. She showed herself the possessor of a wonderful soprano voice, rich and beautiful in all registers."

12 Uhr Blatt 3 Oct. 1933.

"A singer with great dramatic material which she uses with great skill."

Franz Koeppen in Berliner Boersen Zeitung 2 Oct. 1933.

SOLOIST

Berlin Philharmonic Orchestra

Vienna Symphony Orchestra

Chicago Symphony Orchestra

Concert Management George Leyden Colledge

Steinway Building

New York

SEVCIK: THE MASTER SEEN IN HIS CLASSROOM

Eager Students Thronged Little Town in Hills of Czechoslovakia

By JAROSLAV SISKOVSKY

THE recent death of Otakar Sevcik, at the age of eighty-one, removes another giant from the violin world and must engender deep sorrow in the hearts of his pupils, colleagues of mine, who are to be found in all countries. From the number of those who congregated around the master during the four years in which I studied with him, I believe that a conservative estimate of his disciples throughout the world would bring the total close to 2,000. They all must mourn, as I do, the loss of a kind and a great teacher. Their success is a splendid tribute to his life's work.

Sevcik's headquarters were in Czechoslovakia, at Pisek, a town of about 2,000 population situated some sixty miles south of Prague. Nestling among evergreen hills, Pisek was an ideal spot for study and for the walking trips the professor so greatly enjoyed. In the years immediately preceding the World War there were some seventy-five of us pupils attending the summer sessions. This meant that Sevcik taught daily from early in the morning until midnight. He claimed that he required only four hours' sleep; and at four o'clock in the morning he would start on his daily walk into the hills, returning for the first lesson at eight. Interested in the success and welfare of each and every one of us, I believe the fee he received for lessons was secondary in his thoughts to his joy in seeing us progress. In fact, I know of two cases in which he returned to pupils in needy circumstances the full amount they had paid to him.

Sounds of Practice Everywhere

The students were a truly cosmopolitan group. On a walk up any street



Otakar Sevcik in a Characteristic Moment, Taking One of His Long Walks. Above Right: the Little Town of Pisek Where Pupils Flocked to Sevcik. Both Photographs Taken by the Author

of the town during the day one might hear, perhaps, an Australian practising Bach, a pupil from South Africa playing the Othello Fantasia, and, a few doors farther on, a Swede wrestling with Paganini. It speaks well for the citizens that they were able to absorb all these foreigners, to endure both the sound of drudging practice and the vivacity of the aspiring young musicians in their hours of leisure.

At night we would gather in one of the restaurants and discuss, over a glass of Pilsener, everything pertaining to the violin. If time permitted, the professor, kindly and most amiable, occa-

sionally joined these parties; and well-nigh as much was learned in this informal way as from our lessons.

Much has been written, pro and con, about Sevcik's method of teaching. To me, one of the secrets of his success was contained in the fact that he taught his pupils how to practise. Some teachers often tell their students to "Take this home, practice it, and bring it back next week." The professor actually showed us how to work. All the difficult parts of a composition were dissected, sequence after sequence, phrase after phrase.

Working on Four Notes

Sevcik would start, for instance, with a sequence of four notes: 1-2-3-4 and make them into an exercise, rearranging their order to 1-3-2-4, then to 1-3-4-2, 1-4-2-3 and 1-4-3-2, and finally backwards, 4-3-2-1. This exercise was to be played over many times. Then he would proceed to the next four notes, treating them in the same way, after which we were ready to play the eight notes together. We were to continue adding four notes until a whole phrase was worked out and ready to be

practiced with various kinds of bowing, at first very slowly and then with increasing speed.

It will readily be seen that this system of variation keeps the mind from wandering, as it is prone to do in identical repetitions. After several weeks of intensive practice in this manner, the composition was dropped, even although it might not have been mastered, to be taken up again some six months later. And by that time it was astounding to discover that it appeared to be much easier.

As a general rule, Sevcik confined all our work to the standard repertoire of concert music, with an occasional Kreutzer or Rode etude. The Ernst compositions were particular favorites of his. These are all so difficult that few of us could execute them properly. Nevertheless, they were given to us to work on because they contain such an abundance of excellent practice material.

Exercise Books Eschewed

By the time we had gone through the major part of the repertoire in the manner I have described, the field of exercises had been thoroughly covered without recourse to exercise books, and we had acquired a constantly increasing stock of solos. It is wrongly believed by some that all the professor's pupils had to drudge their way through the large published collection of Sevcik's exercises. To my knowledge, these were used sparingly, suitable ones being assigned occasionally for use in overcoming particularly stubborn individual weaknesses. They were, I believe, the first collection of exercises in which examples of every conceivable problem could be found.

While using, as required, the standard methods of violin teaching, with which, needless to say, he was entirely familiar, Sevcik was also constantly contriving devices for correcting individual faults. One such was the suspension of a weight from the head of the violin in cases where a pupil could not be persuaded to hold his instrument sufficiently high. Another was the bracing of the violin head against the wall at the proper angle. Many other instances I have forgotten. Two, however, of particular interest, stand out in my memory. The first was the placing of the left thumb beneath the neck of the violin so that the instrument rested on the ball of the thumb rather than in the crotch between thumb and first finger. This tended to correct the common fault of a cramped grip with resultant stiffened finger muscles. Fur-

(Continued on page 99)



The Class of 1912, With Sevcik in the Centre. Among the American Students Were the Following: Jaroslav Siskovsky, Author of the Accompanying Article, and at Present Second Violinist of the New York String Quartet; Ralph Lewando, Violinist and Teacher and Music Critic of the Pittsburgh "Press"; Rosalie Miller, Now a Soprano; David Sherry, Leo Erdödy, Carl Frederick Steckelberg, Robert Dolejsi, Bernard Sinsheimer, Laura Masok, Genevieve Fodrea, David Cracow, Domenico Bove and Albert Vertchamp

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Second Violin



JULIUS SHAIER
Viola

OLIVER EDEL
'Cello

With THE BEETHOVEN ASSOCIATION in Town Hall, New York, November 20, 1933

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LEONARD LIEBLING IN NEW YORK AMERICAN

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OLIN DOWNES IN NEW YORK TIMES
(Headline)

Young Players' Presentation is Mature in Style and Interpretation

"... excellent balance, warmth of color, exemplary clarity and swing. . . . The music was played with a delightful intimacy and awareness of its manner. The players were young, but the conception was stylistically and interpretatively mature."

JEROME D. BOHM IN NEW YORK HERALD TRIBUNE

"The perfection of the ensemble, the delicately adjusted dynamics and, above all, their appreciation of the music's inner message lifted their performance considerably above the level ordinarily attained by organizations of their kind."

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Joint appearances with Marion Talley and Maria Jeritza.

Appearances at concerts of the Beethoven Association of New York with Benno Moiseiwitsch, Nicholas Medtner and Harold Samuels.

First American performance of Medtner Sonata, with composer at the piano.

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—New York "World-Telegram"

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—Violinist

"A sound musician, motivated by impulses definitely artistic."

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RECITALS

CAROLINE GRAY

—Pianist

"A player of verve and charm."

Favorite Artists Grace Metropolitan Productions

(Continued from page 56)

Sunday Night Concert

Owing to the illness of Lawrence Tibbett, there were changes in the program of the Sunday night concert on Jan. 21. Richard Bonelli sang Vision Fugitive from *Hérodiade*, scheduled for Mr. Tibbett, and Nino Martini a group of songs with Pietro Cimara accompanying.

Göta Ljungberg chose Elisabeth's Greeting to the Hall of Song from *Tannhäuser* and two Wagner songs. An excerpt from *Carmen* was contributed by Irra Petina, a newcomer this season, who made her first appearance in a Sunday night concert. She used her beautiful voice with artistry and skill, and received prolonged plaudits. Doris Doe was acclaimed in an aria from Mancinelli's *Ero e Leandro*. Frederick Jagel won applause for arias from *The Pearl Fishers* and *Andrea Chenier*. There were duets for Miss Doe and Mr. Jagel from *La Gioconda*, and for Mr. Jagel and Virgilio Lazzeri from *Faust*.

The orchestra under Wilfred Pelletier played the Overture to *Semiramide* and the Rakoczy March from *The Damnation of Faust*.

Bori as Prevost's Heroine

The fifth week of the season was begun on Jan. 22, with Massenet's *Manon*. Lucrezia Bori, appearing as the Abbe Prevost's wayward heroine for the second time this season, repeated her splendid characterization—one of the most popular at the Metropolitan—and earned much applause for her singing. Tito Schipa was again the Des Grieux, winning an ovation after *Le Rêve*. Giuseppe De Luca had the role of Lescaut, and Léon Rothier that of the elder Des Grieux. Others in the cast were Mmes. Besuner, Flexer and Falco; Messrs. Bada, Cehanovsky, Ananian, Altglass and Gabor. Louis Hasselmans conducted.

The Season's First Siegfried

Siegfried returned to the Metropolitan the evening of Jan. 24 in lusty spirits and in a mood for singing. The cast shouted less and gave more of vocal tone to the Wagnerian melos than Siegfried casts are wont to do, whether in New York, or London, Berlin, Dresden, Munich or Bayreuth itself.

Particularly, Friedrich Schorr as the Wanderer and Lauritz Mechior as the dragon-slayer used their larynxes with a regard for quality of tone and the continuity of melodic phrases. The big voice of the baritone pealed through the surges of the orchestra with a noble richness. The scene with Erda, in which Karin Branzell



© Mishkin

Leonora Corona Scored in Her Seasonal Debut as Leonora in *Il Trovatore*

was equally eloquent, found Mr. Schorr on the heights of Wagnerian splendor. Many of Mr. Melchior's phrases had the bright flash of the sword Siegfried forged for his adventures. His softer notes were often of much appeal. The Brünnhilde of Gertrude Kappel had its usual merits, though she was not altogether in voice.

Marek Windheim's Mime has improved remarkably and is now an exceptional embodiment, worthy of place beside Gustav Schützendorf's malignant and virile Alberich. Emanuel List's big voice gave the requisite sonority to the music of Fafner and Editha Fleischer sang the Forest Bird more than acceptably. Mr. Bodanzky's orchestra, if not faultless in details of individual playing, responded with spirit to his vigorous and often stirring leadership.

A Benefit Bohème with Martini

For the benefit of the Near East College Association, Puccini's *La Bohème* was given at a special matinee on Jan. 26. Lucrezia Bori was the Mimì, Nina Morgana the Musetta. Nino Martini appeared as Rodolfo for the first time here; and Lawrence Tibbett, although he had sung the exacting title role in *Simon Boccanegra* the previous evening, was Marcello. Other leading roles were capably filled by Messrs. Lazzari, Picco, Malatesta and Tedesco. Vincenzo Bellazza conducted.

Tibbett's Boccanegra Again Thrills

The Metropolitan's finest individual presentation today would seem to be Lawrence Tibbett in the title role of Verdi's *Simon Boccanegra*. Once more the great baritone thrilled his audience on Jan. 25, the season's second performance of the opera. Not only vocally is he so fortunate in this music, but his acting touches heights approached by few singing actors of the day. It places him definitely in the Chaliapin class. Mme. Rethberg, who sang Maria for the first time this season, though she has sung it here before, was charming in appearance, but was not in her best voice. Mr. Mar-



Daguerre

Richard Bonelli Sang His First Metropolitan Wolfram in *Tannhäuser* With Success

tinelli sang the music of Gabriele in Act II in the doge's quarters, thrillingly. The Fiesco of Mr. Pinza was again superb, as was the Paolo of Mr. Gandolfi. The others were Messrs. D'Angelo and Paltrinieri and Miss Besuner. Mr. Serafin conducted, but far too explosively in many places.

Hofmann and List Are New In Meistersinger Repetition

The season's second performance of Die Meistersinger on the evening of Jan. 26 brought two new characterizations to the cast. Ludwig Hofmann, appearing in the part of Hans Sachs for the first time at



Eide Norena Made an Appealing and Vocally Fine Marguerite in the Season's First *Faust*

the Metropolitan, gave a performance of moving dignity and great strength, combining vocal and dramatic depth of conception with a feeling for the poetic. Emanuel List, as Pogner, achieved a dignified and sonorous interpretation of his role, clothing it in singing of unusual beauty.

Maria Müller lent her customary persuasive art to the role of Eva, singing with sensitiveness and beautiful tone. Max Lorenz repeated his able and vocally acceptable version of Walther; Gustav Schützendorf was a sinister Beckmesser. The remaining members of the cast included Doris Doe as Magdalene, Hans Clemens as David, and the Messrs. Gabor, Windheim, Bada, Altglass, Paltrinieri, D'Angelo, Cehanovsky, Ananian, Wolfe and Henderson in lesser parts. Artur Bodanzky conducted.

Rethberg in Her First Seasonal Aida

Verdi's *Aida* was sung for the third time this season at the Saturday matinee on Jan. 27, with Tullio Serafin again conducting.

Elisabeth Rethberg sang the title role for the first time this season, making an appealing figure dramatically and a splendid one vocally. Karin Branzell, recovered from her recent illness, was a regal Amneris, singing extremely well. The remainder of the cast was the same as at the previous performance, Carlo Del Corso appearing as Radames, Armando Borgioli

(Continued on page 146)

JEANNE SOUDÉIKINE

Dramatic Soprano
THE PRESS UNANIMOUS!

"... a dramatic soprano of wide range with a texture which is an amalgam of crystalline limpidity and glowing vibrancy. Its dynamic range is exceptionally wide ... Mme. Soudeikine is past mistress of the difficult art of breathing and her phrasing was at all times most musicianly."

"The soprano displayed a remarkable sense of style. ... Mme. Soudeikine sang the 'Walkürenruf' with a brilliance and rhythmic precision that has not been approached recently by any Brünnhilde at the Metropolitan Opera House. The singer's diction in all the languages employed was of singular purity."

N. Y. Herald Tribune

"... sense of pitch—control of her breathing in very soft passages—ability to sustain a velvet-like lyric legato in the upper range of her voice and other qualities stamped her as an artist."

N. Y. Times

"Vocally, the soprano proved to be unusually gifted in quality. She has a lovely voice of exceptional range, and as appealing in softness as in strength. ... Fidelity to pitch, unusual comprehension of style, fine musical instinct and feeling, and unerring ability to communicate the moods and emotions of her texts, were other salient matters that made Mme. Soudeikine's recital one of the best of vocal concerts of the season."

N. Y. American

"... a voice of real beauty and good volume—the upper register was in good command, a rare accomplishment—good breath control."

N. Y. Sun

"... her voice has a natural lyrical quality and intimate charm, qualities which are precious these days on account of their scarcity. ..."

N. Y. World-Telegram

"... a voice of wide range and glowing beauty—her program showed versatility, dignity and skill."

Syracuse Herald

"... a voice of many colors and wide range used with skill and discernment. Breathing is apparently effortless, registers are undistinguishably blended and there is intelligence in phrase and nuance. Art of a high order."

Syracuse Post-Standard

"... a dramatic soprano of wide range and accurate pitch ... eloquence—power."

Hartford Daily Courant

"... turned Wagner and Strauss songs into a surge of beauty; besides it is one of the most voluptuous yet one of the most velvety voices we have heard in many a moon."

Bridgeport Evening Telegram

"... a voice of unusually wide range—intense power coupled with dramatic talent—brought forth thunderous applause."

Bridgeport Times

"... a voice of power and resonance."

Montreal Gazette



Concert Management George Leyden Colledge, Steinway Bldg., New York

HARRIET COHEN

PIANIST

New York Critics Unanimous in Praise!

TOWN HALL RECITAL, FEB. 1, 1934

"... Harriet Cohen has enlivened several concerts of the season to date... the all English program was introduced by music more securely in a great tradition... All of this had its distinctive charm... Miss Cohen was both the mistress and servant of this music, and her audience expressed its approval whole-heartedly."
—J. K. in N. Y. Sun

"That gifted English pianist, Harriet Cohen, gave her attention exclusively to English music—she achieved a pocket guide to English fashions in tone... playing with engaging charm the pianist turned to a suite by Henry Purcell that invites no end of enthusiastic comment... did full justice to these un-

commonly fine unearthings from an early English treasure trove playing them with an appropriate intensity of feeling and a warm, pliable touch... Thomas Arne's Sonata completed the delights uncovered in her Pandora's music box of British antiquity."
—L. B. in N. Y. World-Telegram

"Something more than a concert was provided by Harriet Cohen—the whole was a delightful study of the foremost English composers..."
—J. P. A. in N. Y. Evening Post

"... Miss Cohen, always earnest and often ardent, came well prepared with voluminous tone, fine sense of proportion and impressive technical outfitting. She

displayed her customary good qualities in musicianship and temperamental vim..."
—Leonard Liebbling in N. Y. American

"... Miss Cohen's work merited high praise for technique, intentness and apparent thorough realization of the composer's intentions."
—F. D. Perkins in N. Y. Herald Tribune

"... Miss Cohen placed her entire abilities at the disposal of her compatriots. Her interpretations of the early music caught the feeling of the composers and their time. She is to be commended for presenting an interesting program. The audience showed its appreciation."
—H. T. in N. Y. Times

SOLOIST: New Chamber Orchestra

Bernard Herrmann, Conductor

TOWN HALL, DEC. 3, 1933

"... Next in interest was Bax's 'Saga Fragment' for which Harriet Cohen, to whom the composition is dedicated, played a brilliant and sensitive piano..."
—H. H. in N. Y. Times

"Miss Cohen gave a polished performance in Ralph Vaughan Williams's 'Charterhouse' suite and Arnold Bax's 'Saga Fragment'."

—F. D. Perkins in N. Y. Herald Tribune
"Miss Cohen played with virility, impetus and warm devotion."

—Leonard Liebbling in N. Y. American
"Miss Cohen played delightfully with

the orchestra in performances of Vaughan Williams's 'Charterhouse' suite and the 'Saga Fragment' of Bax."
—Oscar Thompson in N. Y. Evening Post
"Williams's 'Charterhouse' suite and Arnold Bax's 'Saga Fragment' came next and enjoyed the valuable aid of Harriet Cohen—these works were written for the admired British pianist. Miss Cohen played charmingly."
—N. Y. Sun

"... Miss Cohen played with facility and smoothness... musicianship and authority."
—N. Y. World-Telegram

SOLOIST: New York Orchestra,

Nikolai Sokoloff, Conductor

CARNEGIE HALL, JAN. 16, 1934

"... The most important number on the list was the newly written piano concerto of Ralph Vaughan Williams, dedicated to Harriet Cohen, who was the soloist... Miss Cohen played with devotion and with beauty of tone and style."
—W. J. Henderson in N. Y. Sun

"... played with vigor and a sympathy which gave to many passages an eloquence not altogether inherent in the music."
—Brooklyn Daily Eagle

"... The Vaughan Williams concerto certainly deserved to be played... Miss Cohen did her part with sympathy and understanding of one familiar with the score... she imparted surprising strength."
—H. T. in N. Y. Times

"... Miss Cohen's performance was distinctly skillful and vigorous, showing the understanding of the music to be expected of an artist who has introduced it both to this country and her own."
—F. D. Perkins in N. Y. Tribune

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8 Contemporary Music Festival of six concerts
National Orchestral Association (Beck Concerto)
Inauguration of Library of Congress Radio Series—N.B.C.

DENVER

6 Series of six concerts
Auspices of Pro Musica Society

WASHINGTON, D. C.

5 Series of five concerts
Elisabeth Sprague Coolidge Foundation—Library of Congress

BOSTON, MASS.

2 Harvard Musical Association
Boston Chamber Music Society

HARTFORD, CONN.

2 Memnon Club
Bushnell Memorial Hall Series

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Symphonic Composition

By Jose Muset Ferrer

Wins Catalanian Prize



Banus, Barcelona

José Muset Ferrer Has Won the Enrique Granados Prize for Composition in Barcelona

BARCELONA, Feb. 1.—Mgr. José Muset Ferrer, organist at the cathedral here, recently won the Enrique Granados Prize of 5000 pesetas for the best work in one movement for symphonic orchestra. The winning work, entitled *Velles Canturies*, forms the central movement of a tryptich. The competition was under the auspices of the Catalanian government. The composer was born in Igualada in 1889, and studied both in Barcelona and in Paris, where he became a student at the Schola Cantorum. He has produced about 50 works, many of which have won prizes.

Dobrowen Begins Consulship of Philadelphia Orchestra Concerts

PHILADELPHIA, Feb. 5. — After the Philadelphia Orchestra concerts of Jan. 19 and 20 in the Academy of Music, Leopold Stokowski departed on his long winter vacation. Issay Dobrowen then took over the baton, beginning with the program given on Jan. 26, 27 and 29.

Mr. Stokowski's farewell program, with Dalies Frantz as piano soloist, was as follows:

Eine Feste Burg (Traditional Melody);
Prelude in E Flat Minor; Wir
Glauben all' an einen Gott.....Bach
Concerto No. 1, in C.....Beethoven
Mr. Frantz
Symphony No. 3, in F.....Brahms

To the familiar "Three B's" Mr. Stokowski added, after ovational acclaim, his transcription of music from Parsifal, mainly derived from the third act. He gave a very notable reading of his original list, and his fine arrangement of the Grail music drama score met with additional applause.

Mr. Frantz, winner of the Schubert Memorial prize, proved well worthy of his honors, being recalled to the stage several times after his satisfactory exposition of early Beethoven.

Mr. Dobrowen's initial program, in which Dr. Josef Hofmann appeared as piano soloist, had the ring of some of the old-fashioned and musically satisfying groupings of Fritz Scheel, founder of the Philadelphia Orchestra. As a modern filip he added some Stravinsky. The list:

Overture, Leonore, No. 3.....Beethoven
Symphony in No. 8, in B Minor.....Schubert
(Unfinished).....Schumann
Concerto in A Minor.....Schumann
Dr. Hofmann
Fire Bird Suite.....Stravinsky

Cordially greeted out of approving memories of his last year's consulship,

Mr. Dobrowen won more and more applause as the concert went on. He gave a very lyrical reading of the Unfinished, realizing all its obvious musical values and its latent loveliness. In quite another metier he delivered a highly charged and pulsating version of the Fire Bird.

Dr. Hofmann was at his superb best in the poetic Schumann Concerto. His legato had the utmost smoothness, and every phrase glowed with life and beauty.

Chamber Series Continues

The eighth season of the Philadelphia Chamber String Simfonieta successfully reached the half-way mark on Jan. 24 in the Bellevue ballroom, where a large audience heard the second program, under the baton of Fabien Sevitzky. As is traditional with the Simfonieta, the opening half of the concert was devoted to Bach, the music being Mr. Sevitzky's arrangement of Seven Partitas, based on a chorale, Christ, der Du Bist der Heller Tag; Siloti's arrangement of the Adagio from the Toccata, Adagio and Fugue in C, and the A Minor Concerto, in which Alexander Zenker, concertmaster of the Simfonieta, was the excellent soloist. The organization played throughout with superb ensemble.

In the second half of the list, Mr. Sevitzky offered his own clever instrumentation for string orchestra of a piano etude by the living Russian composer Pogojeff. There was also Frances McCollin's effective scherzo, Heavenly Children at Play, for which she had to take several bows.

Two outstanding landmarks in the his-

tory of chamber music were featured at the fourth concert of the chronological series being given under the auspices of the Art Alliance and the Musical Fund Society. A good sized audience in the Ethical Culture Auditorium on Jan. 24 heard the Beethoven A Minor String Quartet, Op. 132, and the Schubert Quintet in A, Op. 114 (the Forellen). These works were played with due appreciation of their romantic content by the Musical Fund String Quartet—Emanuel Zetlin, Joel Belov, Leonard Mogill and Stephen Deak—with Arthur Reginald, pianist, co-operating in the Forellen.

Sigrid Onegin was the soloist at the third of the series of star recitals under the auspices of the Philadelphia Music Teachers' Association on Jan. 17 in the Academy of Music and had exceptional success.

Italian Novelties Given

At its concert in Fleischer Auditorium on Jan. 21, the Italo-American Orchestra, Guglielmo Sabatini, conductor, once more revealed some novel scores, characteristically of the Italian school in which the organization specializes. Works heard for the first time here were Riccardo Zandonai's arrangement for string orchestra of Porpora's Aria, skilful but a trifle overdone; Albeniz's Aragon, colorfully and rhythmically Hispanic; and a full orchestra transcription of the slow movement from Perosi's String Quartet No. 3, in G, a very effective work. The familiarities of Beethoven's Coriolanus Overture and the Overture to Tannhäuser opened and closed the concert with much vigor. A talented youthful pianist, Vincent Ludwig Persichetti, showed agreeable poise and admirable technique in the Schumann A Minor Concerto.

The Luboshutz Trio gave the second recital of its first season's series of three on Jan. 17 in the Ethical Culture Auditorium, again showing the notable results that can be accomplished by virtuoso players when they put their minds and talents to the co-operation of ensemble performance. Their numbers were the Beethoven Trio, Op. 121A, usually identified as Variations on the Song, Ich bin der Schneider Kukudu; the Dohnanyi Sonata for piano and cello, and the A Minor Trio of Ravel.

Gowns and gems were almost overwhelming at the first Philadelphia appearance of Ganna Walska, on Jan. 18 in the Academy of Music, which held one of the season's biggest audiences.

Club Chorus Sings Well

The chorus of the Philadelphia Music Club gave the fortnightly program on Jan. 23 in the Bellevue Ballroom. Dr. H. Alexander Matthews has trained his group to a nicety of nuance and volume and the hundred odd members made a very favorable impression. Emily Stokes Hagar, Blanch Kluth and Wilomet Wolf, sopranos; Thelma Melrose Davies, contralto; Clara Zager, violinist, and Ruth Wood Carnawath, reader, were solo contributors.

The String Ensemble of the Matinee Musical Club, Ben Stad, director, was a feature of the Jan. 16 concert in the ballroom of the Bellevue-Stratford. The varied works were excellently done, as were those of the organization's notable vocal ensemble, Nicholas Douty, conductor. Soloists were DaLee Luckenbach, soprano, and Frances Kilburn, contralto. Helen Boothroyd Saurer accompanied Mme. Luckenbach in Ombra mai Fu from Handel's Xerxes and other numbers. Miss Kilburn was accompanied by the string ensemble in a group of lieder by Loewe.

W. R. MURPHY

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**Grandjany Will Play
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on New York Program**



Marcel Grandjany, Harpist, Arrives on the Lafayette for His Twelfth Concert Season in America

An Adagio for harp, in manuscript, by C. P. E. Bach will have its first performance in New York when it is played by Marcel Grandjany at his concert in Steinway Hall on the afternoon of Feb. 11. Among other works the harpist will give on this program are three from his pen: Rhapsodie, Souvenirs, and Fairy Tale (*Dans la Forêt du Charme et de l'Enchantement*); compositions by Roger-Ducasse, Tournier and Renié, and Handel's Concerto in B Flat in the player's transcription. He is also to give a recital in International House on Feb. 18.

Mr. Grandjany arrived on the Lafayette for his twelfth concert season in this country. In Paris he recently celebrated the twenty-fifth anniversary of his debut by playing Handel's Concerto with the orchestra of the Ecole Normale under the baton of Alfred Cortot, and also gave a recital. Mr. Grandjany was scheduled to appear in Washington on Feb. 7 with Rosa Ponselle in the series arranged by Mrs. Lawrence Townsend.

SCHOLARSHIPS AWARDED

**Worcester Woman's Club Sponsors
Bestowals to Students**

WORCESTER, Feb. 5.—As the result of auditions conducted in Tuckerman Hall on Jan. 28, Kathleen Roche, John Magill, Eric H. Renard, and Adalbert P. Lajoie were awarded scholarships to study voice for a year with the following teachers: Mary Howe Burton, A. Leslie Jacobs, Frederic Ware Bailey and Hugh Giles. Gretchen Froberg, Theodore T. McLaughlin, Hazel Aldrich and Frank Wiesman were awarded piano scholarships with Marie Louise Webb Betts, Phyllis Latons Hanson, Raymond Morin and Wilfred E. Despard.

The tests were arranged by the music department of the Worcester Woman's Club under the direction of its chairman, Mrs. George G. Stevens, in co-operation with the State Federation.
J. F. K.

Daudet's drama, *L'Arlésienne*, with Bizet's incidental music, is being played by the company of the Comédie-Française on tour in Belgium.

BELSHAZZAR CANTATA IS GIVEN IN SCRANTON

**Work Performed with Costumes and
Scenery—Russian Choir Heard
in Annual Concert**

SCRANTON, Pa., Feb. 5.—The choir of the Dunmore M. E. Church gave a dramatic interpretation of the church cantata *Belshazzar* by Butterfield, presenting it on Jan. 8 and 9 in the Garden

Theatre, with costumes and scenery. Gounod Evans conducted. The choir numbered about 100. Audiences were large and enthusiastic.

Among the choral organizations of Scranton, the Russian Choir holds an important place. Under the direction of Peter N. Kosloff, the singers gave their annual concert on Jan. 28 in the

West Side Theatre. These Russian voices are impressive in their power and richness of tone.

A young Scrantonian, Samuel H. Plotkin heard his Piano Sonata played on Jan. 14, in the Y. M. H. A., by Joseph Ruff. Mr. Plotkin was born in Russia and came to this city when a child.

E. M. F.

"Much Beauty of Timbre" N. Y. World-Telegram

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COLOGNE PRODUCES OPERA BY SIEGFRIED WAGNER

Der Heldenkönig (The Heathen King) Given Premiere at Opening of Season — Mystical Story Deals With Elements of Sin and Redemption — Score Has Flowing Measures of Romantic Flavor — Production Under Direction of Dr. Spring, New Intendant, Is Elaborate — Trovatore Revived in Spectacular Fashion

By GERALDINE DECOURCY

COLOGNE, Jan. 28.—The Cologne Opera has staged the first performance of Siegfried Wagner's ninth opera, *Der Heldenkönig*, which has been lying fallow in the archives of Villa Wahnfried ever since its completion in 1914. Rumor states that the composer always felt very bitter over his failure to get any of the German opera houses interested in the work. He personally felt that it was much more worthy of attention than many of his other eleven operas that proved more fortunate in this respect.

Dr. Alexander Spring, the new intendant of the Cologne Opera, was a life-long friend of the composer and is probably more closely associated with the life and interests of Villa Wahnfried than any other theatrical official in Germany, with the exception of Heinz Tietjen. By selecting this work to open the activities of the new season on Dec. 16, he was perhaps moved less by artistic conviction than by considerations of friendship and the desire to discharge a long overdue obligation to the Wagner family and the memory of his friend.

Plot Is Episodic

The book was written by the composer around a plot of episodic character based on historical and legendary incidents in the early struggles of Christianity in Prussia. There is little real dramatic kernel in it, and also little real continuity of action with the exception of the mystical thread of sin, expiation and redemption that runs through it and knits the literary miscellany together. Even the sympathetic German critics had to complain of its complexity and vagueness.

As far as the music is concerned, Siegfried Wagner again tried to fuse



Christine Fritz, Cologne

A Scene from Siegfried Wagner's *Der Heldenkönig* (The Heathen King) as Produced for the First Time by the Cologne Opera

romantic elements of the utmost diversity, with the result that it swings the entire gamut from *Spieloper* to the grandest of grand opera. The lyrical recitatives that are characteristic of this composer, the lively folk scenes, and the broad, flowing melodic passages of distinctly romantic flavor are spun on a transparent orchestral background of unproblematical form and content. On the whole the harmonic treatment is simple and natural, and only occasionally grazes the surface of those modern dissonances that are nowadays strictly taboo in Germany. Beyond this, there is little to be said of it.

The melodious work was given the most painstaking preparation and an

equally finished and elaborate production. Nothing more could conceivably have been done to enhance whatever merits it may possess, but it is not likely that Dr. Spring's example will be followed by other German theatres at the present time. It is also doubtful if he will eventually succeed in popularizing the work as the composer hoped.

Faithful Bayreuthians Attend

As might have been expected of an event of this nature, the first performance was attended by faithful Bayreuthians from all parts of the country as well as by many members of the national Government and other leading personalities in the world of music.

The Cologne Opera has also attracted general attention through a spectacular revival of *Il Trovatore* that has been likened to Carl Ebert's brilliant production of *A Masked Ball* at the Municipal Opera in Berlin. The work was conducted by Manfred von Zallinger, and the house has been sold out for every performance.

BROADCASTING SUBSIDY

German Ministry Gives 1,000,000 Marks to Improve Radio Programs

BERLIN, Feb. 1.—The German Propaganda Ministry has just placed the sum of 1,000,000 marks at the disposition of the German Broadcasting Company for the purpose of raising the general level of the radio programs and aiding independent artists during the next three months.

This will make it possible to re-draft the general scheme of radio programs and give the individual stations more independence in the arrangement of their own schedules and programs. The subsidy will be divided between the different stations according to the cultural and social requirements of the station.

G. DE C.

Committees Appointed in Utica for 1935 Eisteddfod

UTICA, N. Y., Feb. 5.—Committees to arrange for the 1935 Eisteddfod have been appointed by William T. Williams, president of the Cymreigyddion Society which sponsors the festival. The chairmen: E. Herber Evans, music; William G. Williams, poetry; John R. Jones, recitations; Humphrey Griffith, prose, and Richard W. Owen, art.

E. K. B.

Active Musical Life of the Swedish Capital

(Continued from page 14)

owing to his having won three prizes in an open competition. He was actually storming into our musical life. Music flows out from him with elementary spontaneity, and now he has found a firm style—modern polyphony—and knows how to arrange and unite his ideas to real works of art. His compatriots expect much of him.

Performers Are Applauded

Other great events during the autumn season were appearances of Vladimir Horowitz, Gregor Piatigorsky and Jacques Thibaud for the Concert Society. The first-mentioned artist played Brahms's Second Piano Concerto and the Concerto in E Flat by Beethoven. Thibaud presented violin music by Mozart, and the young 'cellist was heard

in works by Haydn and Saint-Saëns. All had tremendous success.

Richard Tauber was received by a jubilant public and won a triumphant success in the form of three capacity houses. The last time (1925) Tauber was here in Stockholm he was not a gramophone-singer to such a degree as now, nor was the public interest in him so extensive. A pity indeed! For at that time his art was much more genuine. Nowadays Tauber does not give us real and profound art—only entertainment. All his innate musicality is, of course, still left; but one feels it dimly behind an excessively overrefined technique. What Tauber now gives us, is no longer essential music, it is vocal equilibrium; he does not live in the tones, he seems only to play with them.

Other soloists having international

reputations have included Marian Anderson, who had outstanding success with four capacity audiences; the prominent and highly esteemed Spanish guitarist, Andrés Segovia; Sigrid Onegin; and Engel Lund, the Jewish-Danish singer who gave several programs. The last-named artist was a new acquaintance, and one whose performances have great value. Calling her romantic evenings Songs from Several Countries, she presents, in the manner of the French-Russian singer Madeleine Gray, programs that are refreshingly unconventional and imaginative. At the outset you are attracted by her personality. And when you hear her sing these folkloristic programs in a fashion that is richly temperamental, with heartiness and intensity, you are thoroughly captivated.

THREE OPERAS GIVEN FOR PHILADELPHIANS

Salome, Traviata and Manon are Presented by Metropolitan Singers

PHILADELPHIA, Feb. 5. — Claudia Muzio's readvent into Philadelphia after several seasons' absence was made with the Metropolitan Opera on Jan. 16 in *La Traviata*. She gave a characteristically dramatic aspect to the role of Violetta, and sang beautifully. Especially satisfying were the lyric sections of the score.

Interestingly enough, Miss Muzio's chief colleagues were artists who, like herself, had sung with the former Chicago Civic Opera—Tito Schipa and Richard Bonelli. As Alfredo, the former gave a performance that was on a high plane of artistry. Mr. Bonelli, who sang his role of the elder Germont with great success last season in the Academy of Music, again had an ovation which "stopped the show" after *Di Provenza il Mar*. An especially colorful ballet, arranged by Rosina Galli, was led by Rita de LePorte and Giuseppe Bonfiglio. Tullio Serafin made his first and only appearance of the season.

Minus much of its orientalism and sensualism, the *Salome* of Jan. 23 appeared rather pallid compared to the speed and color of the Hammerstein production of a quarter-century ago. And though Artur Bodanzky did good work with the terrific score, the music seemed somehow less exciting, so much Berg, Hindemith, Varèse, Stravinsky, etc., have flowed under the musical bridges since Richard Strauss was writing what was then considered novel.

The Venetian Setting for the First Act of *Lucrezia Borgia*, Designed by Cipriano E. Oppo. The Work Was Given Its Centenary Performance at the Opening of the Teatro Reale dell'Opera in Rome



Ettore Reale, Rome

Göta Ljungberg's portrayal of the daughter of Herodias had many points of interest. The Herod of Max Lorenz was theatrically superb, and vocal honors went to Friedrich Schorr as Jokanaan.

Preluding the Oscar Wilde tragedy came a comedy preparation in a capital performance of Puccini's *Gianni*

Schicchi, with Giuseppe De Luca as a very droll personage and Editha Fleischer and Frederick Jagel as the lovers. A large bevy of leading singers participated, and Vincenzo Bellezza pointed the humors on the stage with his fine musical accompaniment.

Manon on Jan. 30 brought the ever popular *Lucrezia Bori* back in the

title role, one of her most delicate characterizations. She sang with consistent charm. Des Grieux was well impersonated and sung by Mr. Schipa. Irra Petina, Lillian Clark, Helen Gleason, Mr. De Luca and Léon Rothier were among the several excellent participants. Louis Hasselmans conducted ably.

W. R. MURPHY



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A CONCERT fortnight in which dance recitals, instrumental, vocal and ensemble programs were happily mingled, brought audiences of unusual size and enthusiasm to New York's concert rooms. Dr. Josef Hofmann was acclaimed in one of his infrequent recital appearances, the only one this season. Myra Hess, too, gave her only recital this year. Harold Bauer delighted with a well-chosen list. Vladimir Horowitz made his first appearance of the season. Nadia Reisenberg, not heard in a solo recital for several seasons, again demonstrated ability of a high order. Uday Shan-Kar returned from a lengthy tour to delight Manhattan audiences with his unique art. Other dance programs were given by Polly Korchien



Dr. Josef Hofmann, Hailed in His Only New York Recital of the Season in Carnegie Hall

and Dean Goodelle together, and Nini Theilade and Beaucaire Montalvo. Mr. Montalvo had the assistance of an ensemble.

The Roth Quartet began its series of concerts of contemporary music with a program of works by Roussel, Casella and Ravel. Harriet Cohen in her only recital of the season played works by early English composers as well as Elgar's Piano Quintet with the Hart House String Quartet and gave the world premiere of a Sonata by Arnold Bax. Sigrid Onegin offered a unique

program of songs which enlisted the aid of a clarinetist and a viola player for obbligatos.

Josef Hofmann Gives Superb Recital in Carnegie Hall

Josef Hofmann, pianist. Carnegie Hall, Jan. 20, afternoon:

Prelude and Fugue in E Minor...Mendelssohn
Sonata Appassionata, Op. 57.....Beethoven
Fantasy, Op. 17.....Schumann
Etudes, Op. 10, Nos. 3 and 4; Op. 25, Nos. 1 and 7.....Chopin
Overture to Tannhäuser.....Wagner-Liszt

Hardly ever have we heard the great pianist in more superb form. The above list gave him every opportunity to prove his place among the greatest of living performers on his instrument.

That simplicity, which is the soul of the Mendelssohn music which he offered, was revealed as no one has for many a day. It seems almost idle to praise the greatness of conception which Dr. Hofmann brings to a work like the Appassionata, worn so threadbare over the years. But to hear him play it, with a freshness and beauty that are enthralling, makes one of the opinion that the work is almost new. It is the feeling of a work's being reborn, which the great executant artist arouses in us when he virtually re-creates as he performs.

After the Beethoven, Schumann's most poetic major work for the piano had a sumptuous presentation. The Chopin études were all lovely, though in the last, the elegiac one, in C Sharp Minor, there was the truest gold. The Tannhäuser must be heard to be believed. It is so fabulous a *tour de force*, so musically done, so understandingly approached. Dr. Hofmann does not try to make it sound like its original orchestral setting. That is the secret of making it listenable on the piano. There were numerous encores, Schumann's *Warum* after the Beethoven, a charming transcription of Chopin's Minute Waltz and the



Myra Hess, Whose Only Piano Recital This Season Was Warmly Greeted

Butterfly Etude after the Schumann and at the end, Godowsky's *Fledermaus* Paraphrase, Liszt's *Venezia e Napoli*, the Beethoven-Rubinstein March from *The Ruins of Athens* and Moszkowski's *Caprice Espagnole*. A.

Myra Hess Triumphs in Solo Recital

Myra Hess, pianist. Town Hall, Jan. 20, afternoon:

Italian Concerto.....Bach
Sonata No. 3 in F Minor, Op. 5.....Brahms
French Suite No. 5.....Bach

Announced as Miss Hess's only recital this year, this event brought out an audience that fairly stormed the hall and overflowed upon the stage. Many were turned away, and will have to console themselves with the thought that next year they may be more foresighted. It was an afternoon of sheer musical delight. Miss Hess may always be counted on to reveal the utmost in delicate shades of feeling and tone.

(Continued on page 98)

HILGER SISTERS TRIO

Maria Hilger—Violin

Greta Hilger—Piano

Elsa Hilger—Cello

IN ENSEMBLE AND SOLO PROGRAMS

SOME SIGNIFICANT ENGAGEMENTS THIS SEASON

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- (4) Philadelphia, Penna.
- (2) Baltimore, Md.

*Washington, D. C.

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*Albany, N. Y.

Scranton, Penna.

*Chicago, Ill.

*Naperville, Ill.

*Milwaukee, Wis.

*Prairie Du Chien, Wis.

La Crosse, Wis.

*Cleveland, Ohio

(*Stars denote re-engagements)

*Dubuque, Iowa

*Cincinnati, Ohio

Wheeling, W. Va.

*Lawrence, Kansas

*Emporia, Kansas

Baldwin City, Kansas

*Seward, Nebraska

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New York Has Colorful Season of Russian Opera

Performances of Boris Godounoff, Coq d'Or and Khovanschina Begin Engagement Auspiciously — Americans In Cast Win Approval

NEWLY incorporated under the title of The Art of Musical Russia, the former Russian Grand Opera Company, worthily augmented by some young American singers, returned to New York from a tour that was not without its picturesque incidents, and on Feb. 1 re-opened the Casino Theatre, formerly the Earl Carroll. There, in attractive surroundings, they launched the most artistic and, apparently, the most successful season of Russian opera the city has experienced. The engagement was for an indefinite duration and included the promise of some works new to Manhattan. One of these, Alexandre Tcher-

sponsors wisely selected Moussorgsky's Boris Godounoff, which has been out of the repertoire of the Metropolitan since Fedor Chaliapin ceased to lend his dominating personality to an otherwise plodding production. Under Eugene Plotnikoff, a conductor of experience and authority, the Russians achieved an ensemble that was both praiseworthy and stimulating, with the choruses sung with much spirit and the principals admirably co-ordinated. Unfortunately the stage of the otherwise suitable and colorful theatre was too shallow for the suitable handling of so many people and this was to prove a handicap to the

many former members of the symphony orchestras that have come and gone in New York, the orchestra was one of the assets of the company, instead of the liability it usually is in such ventures.

The title role in Moussorgsky's powerful music-drama was sung by a veteran in the part, Max Panteleieff, whose



Eugene Plotnikoff, Chief Conductor of the Russian Season at the Casino Theatre

epnine's opera of Russian student life, 01-01, scheduled for Feb. 7, will be reviewed in the next issue of MUSICAL AMERICA.

For the opening performance, the



Apeda

Marguerite Hawkins in the Role of the Queen in Le Coq d'Or

dramatic direction in other operas as well.

In compensation for this, the Russians had the advantage of the modern lighting devices installed for Earl Carroll's girl shows. Audiences were both interested and amused by the rising orchestra pit which brought the players into view from subterranean depths. Several rows of seats had to be removed to take care of the large number of instrumentalists. Including, as it did,



Galdy

Edwina Eutis as Marina in Boris Godounoff

Boris was already favorably known to New York. If, in appearance and manner, as well as in various details of the musical and dramatic study, his Boris suggested a close copy of that of Chaliapin, its effect was not vitiated thereby. The portrait was one that carried its due measure of conviction and the music was well sung.

Aside from Mr. Panteleieff, first interest was accorded Edwina Eutis, a New York contralto, who had sung previously with the Philadelphia Grand Opera Company. Larger opportunities were to come to her later in Khovanschina, but as Marina she sang richly and smoothly and gave the role the appeal of youth. Though the choral singing which accompanies the Polonaise was omitted, the Garden Scene was more effective than this reviewer has



Mickail Shvetz, a Pictorial Prince Khovansky in Khovanschina

known it to be at any performance of the past, partly because of the art of Miss Eutis, partly because of the good singing of Ivan Velikanoff as Dimitri and partly because the Polonaise was danced, not merely walked.

There were other creditable impersonations, including a delectable Varlaam by the veteran Mickail Shvetz and an exceptional Missail at the hands of Josef Kallini. Schuiskey was well cared for by Vechislav Mamonoff and the Innkeeper by Dvora Nadworney. Of the various other singers involved, some can be given fairer mention in connection with more important parts in other operas.

In a repetition of Boris Godounoff on Feb. 5, Nicholas Karlash sang the title role, disclosing a voice of considerable weight and dark of color, with a good sense of the theatre.

Rimsky-Korsakoff's fantastic Le Coq d'Or on Feb. 2 was the second opera of the series and offered a striking contrast to the weightier and essentially realistic Boris Godounoff. The work was mounted in its original form, as

(Continued on page 72)

FRANCO FORESTA-HAYEK TENOR

Recent Important Engagements in Italy:

At the Teatro Regio in Parma

At the Teatro Petruzzelli in Bari in

"Madama Butterfly" with Pampanini and

in Zandonai's "La Farsa Amorosa" under the

direction of the composer, Riccardo Zandonai



America Seen as World Centre for the Development of Music

Alexander Merovitch, Founder of Musical Art Management Corporation, Outlines Aims and Policy of Organization—Artists an Integral Part of Nation, He Says

WORLD leadership in music will soon belong to the United States, which is fast becoming the great centre of musical importance, according to opinions expressed by Alexander Merovitch, who has established a new enterprise entitled Musical Art Management Corporation. Headquarters are in New York. In view of the pronounced changes in social and political life throughout the country, it is natural that America must develop new plans for carrying on the role she is now called on to assume.

New York is already a clearing house for international developments, Mr. Merovitch says. Artistic capitals in European countries are watching the balance of power change and assume new proportions, and are wondering whether America will rise to the opportunities offered. Mr. Merovitch believes that the United States can answer this challenge successfully, that the discovery and furtherance of talent lies within the capabilities of the nation.

No Longer Need European Cachet

In outlining his project, Mr. Merovitch emphasizes the distinction between the management of artists and mere service. His creed is summed up in the declaration that management in the fine arts can be made a distinctive and socially-constructive profession; that what is good for the artist is good for the central manager, for the local manager and for the public. "Each one has an inescapable mutual responsibility with regard to the others," he maintains. In view of the larger part which America is destined to play in world affairs, the point is made by Musical Art Management that American artists no longer need the cachet of European approval in order to win recognition here.

"While artists of international reputation were managed from some city in Europe, their American representatives



Bretzmann
Alexander Merovitch, Who Has Established the Musical Art Management Corporation

were "only human service-stations," says Mr. Merovitch. "Such representatives were more or less efficient in arranging the American appearances of the musicians they served; but this idea of service, in itself only, unfortunately affected results.

"Musical Art Management will personally manage every artist under its sponsorship. Members of the organization have had wide experience both in the Old World and in the New. They are imbued with the principle, which will be the key-note of activity, that artists are an integral part of the life of the nation. The career of each performer will be charted and developed according to individual gifts. Good will as well as good judgment will be a vital factor in the management of the organization.

"Greater variety in programs and performances will follow naturally. Fees will be kept within reason, without sacrificing due reward to artist and manager. And, finally, American artists of great talent will be introduced by Musical Art Management to a public it feels confident will be proud to participate in the development of their world-wide careers."

Russian Opera Season in New York

(Continued from page 71)

opera, rather than as opera-ballet (the Metropolitan's way of doing it) and though it moved more slowly, it gained thereby in various musical details. Numerous passages cut at the Metropolitan were restored. The outstanding characterization was that of Panteleeff as Dodon, droll but with no sacrifice of musical quality. Thalia Sabanieva's Queen of Shemahkan was more than acceptable, if not quite what Rimsky intended in his musical notation. Nadine Feodora sang Amelfa with a voice particularly rich and mellow. The music of the Astrologer, however, was uncomfortably high for Mamonoff. Mr. Plotnikoff's direction often sagged, as compared to his much firmer leadership in Boris Godounoff.

The second Coq d'Or, on Feb 6, moved at a somewhat brisker and steadier pace under the same conductor. A change of cast brought Marguerite

Hawkins, an American coloratura, to the role of the Queen, and she proved to be one of the happy surprises of the engagement. She had sung the small role of Xenia in Boris Godounoff but the audience was scarcely prepared for the surety and agility of her delivery of the Queen's difficult music or for the charm with which she visualized the part. For once, here was a queen not afraid of Rimsky's cruelly high tessitura. Though the voice proved to be a small one, it was very prettily used. The Polkan of Vladimir Doloff and the Prince Guidon and Prince Afron of Dimitri Criona and Alexis Tcherkassky, respectively, were decorative and musical. Esther Rosoff sang the voice of the Golden Cock. Anna Meitchik, formerly of the Metropolitan, substituted on short notice as Amelfa in the second performance.

Khovantchina, on Feb. 4, brought Miss Eustis into stellar eminence. The

role of Martha is one of the most baffling elements of a confusing story of political intrigue and religious fanaticism, in which the "new Russia" of Peter the Great is pitted against the "old Russia" of the Prince Khovansky and the sect of the "Old Believers" occupy a waning middle ground. The young contralto, who, it is said, had learned Russian in five weeks, contributed a distinct and even vivid delineation of the part of the girl torn between love, jealousy and a fatalistic faith. She sang like an artist of long experience and, for the most part, with beautiful tone and a fine command of phrase. Michail Shvets limned the old Prince Ivan Khovansky with a sure sense of the pictorial. The role of the Spy, the Boyar Shaklovity, was stirringly presented by Stefan Kozakevich. The Scrivener of Josef Kallini was another admirable characterization. Vasily Romakoff was a dignified Doseithus, though the role calls for a nobler sonority of voice. Milo Miloradovich, who sang Emma creditably, was scheduled to have larger opportunities in other productions later.

The Persian dances, as given under the direction of Sonia Serova, were conventional and merely pretty, rather than in any sense exotic. Like some other details of the performances they had a suggestion of the tentative, as if in need of further rehearsal.

The choruses were stirring and the orchestra played well under Mr. Plotnikoff. There were liberal cuts in the lengthy score, including one that was to be regretted in that it took away the entrancing music of the Entr'acte that has been played with success at symphonic concerts.

The mountings of all these performances were colorful, if flimsy, and at times of a makeshift variety. Costumes, however, were of a lavish order, particularly those of Boris Godounoff, which were borrowed from Mrs. Mary Curtis Bok, of Philadelphia.

PROVIDENCE HAILS ORCHESTRAL MUSIC

Local Symphony and Boston Men under Wood Provide Special Attractions

PROVIDENCE, Feb. 5.—Orchestral music has had special prominence in the musical affairs of this city. The Providence Symphony has given its second concert of the season, and Sir Henry Wood made his first appearance as guest conductor of the Boston Symphony when the latter orchestra visited us on Jan. 16. By this arrangement, Sir Henry was heard here before he conducted the Boston players in their own city.

Audience Demands Encores

Music by Bach, Mendelssohn, Liszt and Berlioz was heard to advantage in the program played by the Providence Symphony in the Metropolitan Theatre on Jan. 9. Wassili Leps conducted. The soloist was Martha Baird, pianist.

Mr. Leps's forces gave a splendid account of themselves in Mendelssohn's Scotch Symphony, the Berlioz Roman Carnival Overture and Abert's transcriptions of a Prelude, Choral and Fugue by Bach. The concert as a whole was received with so much enthusiasm that Mr. Leps consented to add two encores, Bach's Air for G String in an orchestral arrangement, and The Beautiful Blue Danube.

An outstanding success with her audience was Miss Baird's reward for her brilliant and sensitive performance of Liszt's Concerto in E Flat. She gave

Anne Roselle is to
Appear as Turandot in
Covent Garden Opening



Anne Roselle, Who is Scheduled to Sing the Title Role in Turandot at the Opening of Covent Garden in London

LONDON, Feb. 5.—Anne Roselle has been engaged to sing the title role in Puccini's Turandot for the opening performance at Covent Garden on June 1, and will sing in three performances of that opera scheduled between June 1 and June 11.

Miss Roselle created the part of Turandot when the opera was produced in Dresden in 1925 under the baton of Fritz Busch, and sang it later at La Scala in Milan and in other leading opera houses.

Jacques Ibert has completed the score of a concerto for flute and orchestra.

a reading of this familiar work that was notable for clarity, for technical security and a wealth of color and musical feeling.

Sir Henry a Centre of Interest

Interest in the second concert given locally this season by the Boston Symphony, in the Metropolitan Theatre on Jan. 16, centered in Sir Henry Wood and in his forceful presentations of the Enigma Variations of Elgar, Don Juan by Strauss and his own arrangement of a Suite by Purcell. Other items were Beethoven's Rondino for eight wind instruments, Lalo's Norwegian Rhapsody and the Andante No. 1 for strings by Mozart.

The Oratorio Society, directed by William W. DeRoin, gave portions of Bach's Christmas Oratorio with success in the Elmwood Church on Jan. 21. A soloist new to these concerts was Ellen L. Knox, soprano. Other solo parts were taken by Eva G. McMahon, contralto; Mr. DeRoin, tenor, and James King, bass. As usual, the accompaniments were played by Medora Ladeveze, organist, and Charles Fiske, pianist.

ARLAN R. COOLIDGE

Carlo Edwards Resumes Duties at Metropolitan

Carlo Edwards, assistant conductor of the Metropolitan, has resumed his duties at the Opera House, following his recovery from injuries suffered in an automobile accident in Oklahoma last summer.

ALEXANDER MEROVITCH, *President*

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ALEXANDER UNINSKY

Russian Pianist

(Season 1935-1936)

BEVERIDGE WEBSTER

American Pianist

Molinari Arrives in Golden Gate to Lead the Symphony Orchestra

SAN FRANCISCO, Feb. 5.—With the coming of Bernardino Molinari, San Francisco's musical activities have taken on a new importance. First, there was the widely-reported tiff between him and wee Ruth Slenczynski, who decided to play encores until led from the piano bench, despite the fact it was presumably a symphony concert; and then the magnificent performance, two nights later, of Arthur Honegger's *Le Roi David*, which then had its first performance hereabout.

The Slenczynski episode was amusing. Ruth (and Papa Slenczynski, of course) generously donated her services for a concert for the benefit of the San Francisco Musical Association, she to play the Beethoven Concerto in C with the orchestra. Originally intended as a special feature of a Friday afternoon concert, the performance was finally made a special evening event and the Musical Association profited generously as a result. (About \$2400, it was reported.)

The second half of the program consisted of Haydn's Symphony in G and the William Tell Overture.

Honegger's *King David*, given in English, was a magnificent achievement. The superb conducting of Moli-

nari had a very definite constructive effect on the Municipal Chorus which had been excellently drilled for many weeks previous by its regular conductor, Hans Leschke, as well as upon the soloists and orchestra. The result was a thrilling performance. Emily Hardy, Eva Gruninger, Raymond Marlowe, and Cantor Reubin Rinder (as the Narrator) won commendation for their solo work. The chorus and orchestra amazed the most caustic critics by the merits of their individual and joint performances. The presentation was a feature of the Municipal "pop" series of Saturday night concerts sponsored by the Art Commission.

Penetrating Insight Shown

Molinari's initial program, on Jan. 12 and 13, was devoted to Beethoven's *Egmont Overture* and *Fifth Symphony*, Dukas's *Sorcerer's Apprentice* and Respighi's *Fountains of Rome*. The conductor's penetrative insight and tireless conducting brought about a performance as fresh and musically stimulating as the program numbers were hackneyed.

The Jan. 26-27 concerts offered more unusual fare. The conductor's own arrangement of a Vivaldi Concerto in A

Minor for two violins, strings, piano and organ, and of Handel's *Largo*, and Respighi's *Rossiniana Suite* pleased the curious, while Ravel's *Bolero* and Brahms's *Violin Concerto* with Naoum Blinder, concertmaster, as soloist, satisfied the conservatives.

Issay Dobrowen concluded his part of the season with the concerts of Jan. 5 and 6.

Mr. Dobrowen took leave of his orchestra with the usual conductor's farewell—*Death and Transfiguration*—which is probably the most frequently played score in our orchestral library. But he also introduced a brand new work—*Ernst Bacon's Symphony in D Minor*, which won the Pulitzer Prize. At least he introduced the last three movements, omitting the first in favor of Rimsky-Korsakoff's *Russian Easter Overture*.

The Bacon score was interesting, rich in melody and well constructed. Much interest was manifested in the scherzo movement, *Diversion*, written in jazz form. It proved clever and jolly, but European conductors and players never seem to get the most possible out of a jazz score. It was American jazz with a foreign accent, but good fun in spite of that.

An outstanding symphony event was the coming of Ernest Schelling to conduct two children's concerts on Dec. 27 and Jan. 4.

The first of the Municipal "pops" had Grace Moore as the applauded solo-

ist. Roland Hayes was soloist at the second, singing beautifully, with Elizabeth Alexander as accompanist. At the latter concert Mr. Dobrowen introduced a novelty, Cicogna's *Impressions of Spain*, grateful fare on a program of this kind.

Nelson Eddy made his first local appearance as guest artist with the orchestra at the Christmas pair of concerts, his resonant baritone voice and fine talent being admired.

Sinfonietta Re-appears

Giulio Minetti and his reorganized Sinfonietta Orchestra gave a worthwhile program in splendid fashion when they opened their second season in the Community Playhouse. They played works by Handel, Honegger, Mozart, Albeniz and Veracini-Cortimolinari.

The Bem-Clement-Bem Trio devoted its second concert of the season, Jan. 9, to music of France: to trios by Rameau and Ravel, and to the Franck Violin Sonata in which Eugenia Bem did notably good work with the violin part.

Two splendid concerts have been given under the sponsorship of Music Artists of America, Helen M. Tipton, manager. The first, on Jan. 4 presented the duo-pianists Phyllida Ashley and Aileen Fealy. The second, four nights later, was given by Adele Marcus, pianist, who proved herself an admirable young performer.

MARJORIE M. FISHER

MYRTLE LEONARD

CONTRALTO

ACCLAIMED IN HER APPEARANCES THIS SEASON WITH
THE SAN FRANCISCO OPERA COMPANY



Personal Representative:

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113 West 57th St.
New York

IN LA FORZA DEL DESTINO

Myrtle Leonard was accorded an ovation for her singing of the role of Preziosilla, the gypsy fortune teller. Her luscious voice had lilt and vitality in its velvety smoothness and she acted with grace and verve. She is a young woman of much charm and beauty. Her high register last night fairly glowed with tonal quality. *San Francisco Call Bulletin, Dec. 2, 1933.*

Myrtle Leonard's Preziosilla was a center of interest in the scene at the inn. The role of the soothsayer requires a vocal vivacity extraordinary for a contralto part. That quality Miss Leonard provided valiantly in her general impersonation. *San Francisco Chronicle, Dec. 2, 1933.*

Myrtle Leonard was a radiant and rich voiced Preziosilla. *San Francisco Daily News, Dec. 2, 1933.*

IN LE COQ D'OR

Vocally Myrtle Leonard was triumphant. Her fine contralto voice had the necessary range, volume and flexibility and her musicianship stood her in good stead.

San Francisco News, Nov. 7, 1933.

SAN FRANCISCO RECITAL, OCTOBER 11, 1933

Watch that young woman! She, too, may be a Schumann-Heink. She began with Bach; the fine quality of her contralto voice was manifested. When she came to *Ich Grolle Nicht*—then the musical mastery of the vocalist was clear and unmistakable. The *Nebbie* of Respighi was sung with a breadth and a tonal command that delighted connoisseurs, and when Miss Leonard sang *Mon Coeur S'Ouvre a ta Voix*, it almost seemed as if another *Gerville-Reache* had come into being. Here is a fine organ and good art. Miss Leonard has a firm grip of tone; she rounds out the phrase in a note that is as pure as those which led up to it; her enunciation is good, and she has the blissful gift of seeming radiantly happy in her work. That is the material of which fine artists are made. There were atmos-

IN CAVALLERIA RUSTICANA

Myrtle Leonard was accorded an ovation for her singing and acting of the role of Lola. She was a heartless coquette, but there was nothing heartless or unfeeling about her gorgeous contralto voice with warmth and color. Miss Leonard has never yet failed to give a role all that it demanded in acting and singing. *San Francisco Bulletin, November 22, 1933.*

Myrtle Leonard gave us a blond Lola of opulent voice and an assured personality, a characterization backed by interesting psychology. Miss Leonard's voice is a true contralto of operatic proportions and luscious quality. Her personality likewise becomes the operatic stage.

San Francisco News, November 22, 1933.

Miss Leonard is one of our few San Francisco opera singers who has put on the robe of professional authority. It was a joy, sometimes a humorous joy, to watch her. *Redfern Mason in an Editorial in San Francisco Examiner.*

IN THE EMPEROR JONES

Myrtle Leonard's impersonation of an old Negro woman supported Tibbett ably.

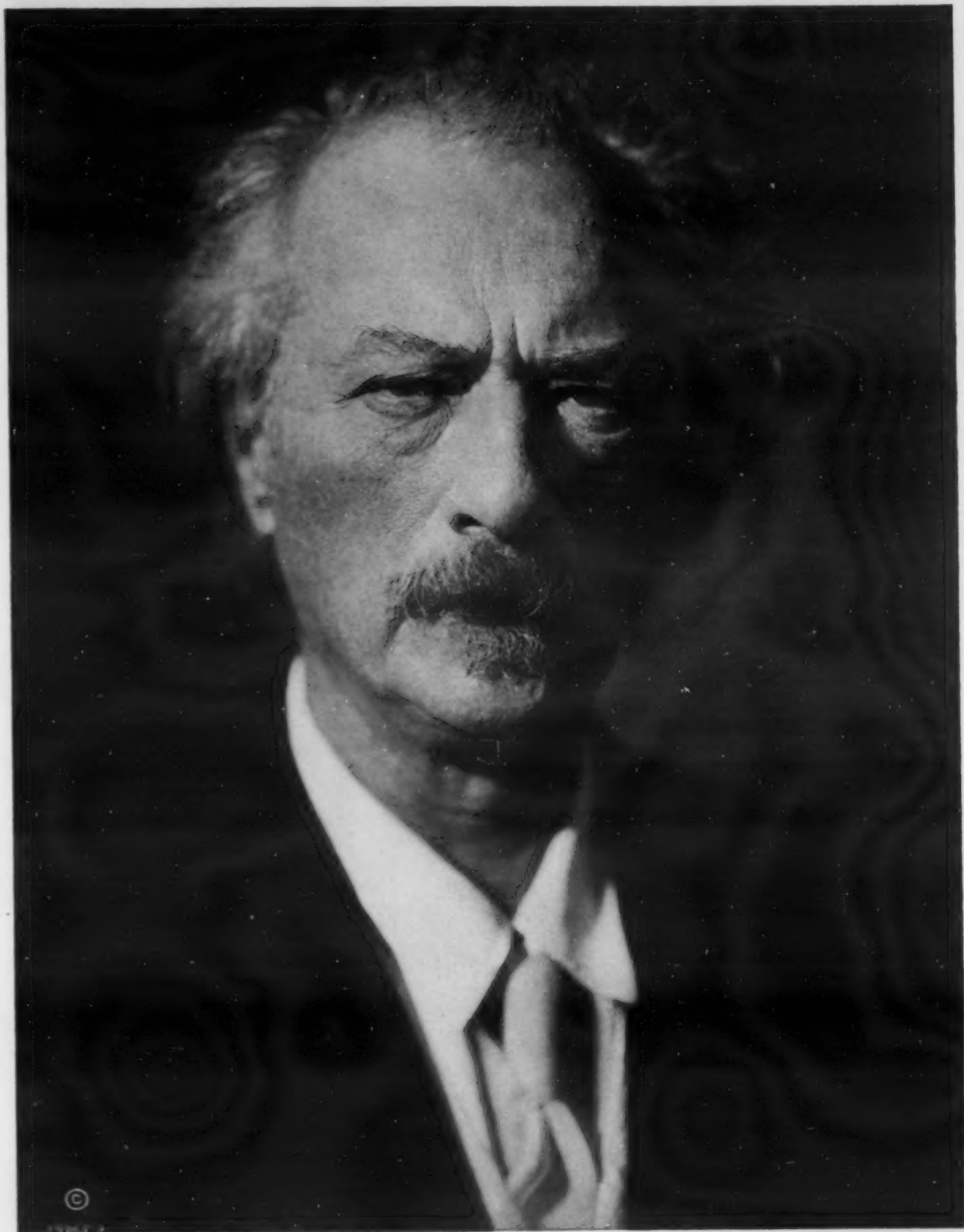
San Francisco Chronicle, November 18, 1933.

pherically rendered French numbers; in a word it was a thoroughly enjoyable recital.

San Francisco Examiner, October 12, 1933.

The large audience unreservedly placed the stamp of approval upon the young artist. She has the most pleasing contralto voice of all the group of young contraltos before the public today. It is safe to say that she will fill one of the gaps in the ranks which Schumann-Heink and others of that generation have graced. The Leonard voice has quality and tone, and the Leonard personality radiates vitality. Her artistry is certain and finished and her interpretation fraught with feeling.

San Francisco Call Bulletin, Oct. 12, 1933.



PADEREWSKI

MARTINELLI

"THE MIGHTY"—*New York World-Telegram*



Metropolitan Opera Company, San Francisco Opera Company, Los Angeles Opera Company, Ravinia Opera Company, Covent Garden, London, Opera Paris, Colon, Buenos Aires, Royal Opera, Rome, Scala, Milano

As Vasco di Gama, Mr. Martinelli's 53rd role, he opened his 21st season at the Metropolitan Opera, December 28, 1933

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FRANKLYN BAUR

NEW YORK TIMES
DECEMBER 5, 1933

DEBUT IS HAILED OF FRANKLYN BAUR

Tenor Reveals Unusual Gifts
of Sensitivity and Musician-
ship at the Town Hall.

ADMIRABLE IN DEBUSSY

*Delicate Precision of Diction
and Intonation Is Noted—
Loeffler Group Given.*

In his debut recital in the Town Hall last night, Franklyn Baur, tenor, revealed unusual gifts of sensitivity and musicianship. Debussy is a perilous test of a singer's taste and command of his instrument. He must not only encompass difficult phrasing and intervals, but project Debussy's unique combination of cool, liquid detachment and a volupté that is more of air and water than of the human heart.

All this Mr. Baur admirably accomplished in his third group comprising "Le jet d'eau," "Green," "C'est l'extase langoureuse" and "Rondeau." It is a long time since one has heard the French master so finely delivered. The singer's style admirably encompassed his subject, not only as to tone color and atmosphere, but as to delicate precision of diction and an intonation always precisely in the vocal line.

The same qualities marked most of his other singing, particularly the concluding Loeffler group, "Sudden Light," "To Helen," "Sonnet" and "A Dream Within a Dream." His opening songs, Bach's "Durch's Feuer wird das Silber rein" and "Deposuit potentes de sede," both floridly rapid, displayed his flexibility and understanding of a difference. Brahms group
One wanted
and



T E N O R

"Anyone who can get such a 'hand' as he did with a group of the more abstruse Debussy songs is an artist to be reckoned with. His fine tenor voice and finished style made his entire concert a genuine success."

New York Journal, December 5, 1933

"Mr. Baur sang with admirable understanding and taste. He proved a newcomer of artistic value."

New York Sun, December 5, 1933

"He was most successful in his Debussy songs, which were sung with fine appreciation of the composer's style and with considerable imagination."

New York Herald Tribune, December 5, 1933

"A concert tenor of uncommon qualifications. Mr. Baur, singing an unhackneyed program, has the valuable asset called 'Line.' This with sound musicianship, good natural resources and clear articulation should win him a ranking with the comparatively few worthwhile recital-giving tenors."

New Yorker Magazine, December 16, 1933

"A debut of considerable importance. The voice is warm, luscious and directed by a fine sensitive musicianship."

Brooklyn Times, December 5, 1933

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"One of the Outstanding
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—EUGENE GOOSSENS,

Conductor, Cincinnati Symphony

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"A pianist of confidence and authority and temperament and technique of formidable dimensions. He invariably gives evidence of the fine musicianship by which he is ever identified."—W. J. Henderson, *New York Sun*.

"Deering masters a brilliant technical equipment without ostentation, and subordinates it most sensitively to a direct, clearly colored and treasurably intimate art."—*San Francisco Chronicle*.

"Real inspiration in his playing aroused the enthusiasm of a brilliant audience."—*New York Evening Post*, November 23, 1932.

"Henri Deering was refreshingly welcome because he has something to say in music and a well defined manner of saying it."—Edward Moore, *Chicago Tribune*.

"An artist of superb interpretative power and rare depth of feeling."—*Spartanburg Journal*.

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I congratulate you on your having concluded arrangements with BRONISLAW HUBERMAN for an American tour, 1934-35. It is good news indeed that this eminent artist is to visit our shores. Bronislaw Huberman is a master and I regard him as an outstanding figure among the violinists of our time. I am sure that the American public will be quick to recognize his art and that he soon will be beloved by our audiences as he has been beloved by the music-loving audiences of Europe.

With best wishes for a brilliant success to you and to Huberman, I am

Cordially yours,
(signed) OSSIP GABRILOWITSCH

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NEW YORK TIMES

October 29, 1933

"Iridescent tonal webs weave themselves beneath white fingers . . . few pianists, if any, can equal him in the exquisite, lace-like patterns of tone he projects with such clearness and such beautiful color; few can create such tender perfection."



JOSEF LHEVINNE

New York Herald Tribune, October 29, 1933

"His amazing highly individual equipment enabled him to perform some dazzling feats of virtuosity."

New York Sun, October 30, 1933

"He is one of the artists who has increased his hold on the public esteem. Mr. Lhevinne performs the music of Chopin in a manner which brings profound pleasure. There is a marvel of crystalline clarity in everything he does."

New York American, October 29, 1933

"That established master of the keyboard, Josef Lhevinne . . . The artist, in superb form, gave an outstanding exhibition of his rare musicianship, refined feeling and dazzling technic."

New York Evening Post, October 30, 1933

"The flying fingers of Josef Lhevinne worked magic with an all-Chopin program of gossamer lightness, tinted in the most delicate, iridescent colors, and unusual details of arresting beauty."

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QUINTO MAGANINI

"That eminent master of ceremonies who can tell a good story, play a good flute and conduct a good symphony." — New York World Telegram, November 26, 1933.

"THEY CAME AND PLAYED AND CONQUERED"

New York Evening Journal

"MAGANINI HAILED FOR CONDUCTING"

New York World Telegram

"THE AUDIENCE OBVIOUSLY ENJOYS IT"

New York Times

New York Times
November 26, 1933

"Last night's house was very responsive. Mr. Maganini takes the audience into his confidence and pats it on the back with informal discourse and anecdote concerning the music to be played. He is discursive and amusing."

New York American
November 26, 1933

"The organization has earned the serious consideration of music patrons not only for its attractive combination of instruments and interesting ensemble work but also for the unique and delightful character of the programs presented."

New York World Telegram
November 26, 1933

"A large audience applauded his diversified attainments. There was apparent a satisfying achievement of colorful effects and a pleasurable evenness of tone."

The New Yorker

"I commend Mr. Maganini and his orchestra to you for an evening of amiable entertainment."

Poughkeepsie Eagle News
January 20, 1934

"The Maganini program will be regarded by many as the outstanding event not only of this season but of many seasons in Poughkeepsie."

Poughkeepsie Evening Star
January 20, 1934

"Under the spell of Maganini's personality and his music the audience forgot the passage of time and wanted more and more. The show Maganini put on was good, no matter how you looked at it."

Poughkeepsie Courier
January 20, 1934

"The Chamber Symphony of Quinto Maganini literally dazzled Poughkeepsie. Illuminated by Mr. Maganini's own footnotes the program brought home more stimulating music than you might expect to find on the concert platform these days. An invigorating excursion into fascinating fields of music, it warmed the audience to a rare pitch."

MAGANINI CHAMBER SYMPHONY

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GEORGE ENGLES, Director.

"EDITH MASON STOPPED THE PERFORMANCE"

—Edward Moore, *Chicago Tribune*, Jan. 25, 1934

Read the verdict of the
Chicago Press on her
recent appearances
with the
Chicago Grand
Opera Company

"Mme. Mason in the more fragile but not less perfect art of the lyric soprano made similar display of superlatives in the afternoon. The first act's famous aria, most quoted example of Puccini's genius, was only a prelude to a series of examples of song refined and embellished with every expressive detail that taste and schooling could discover. There followed moments of such distinguished beauty that a catalogue of them would grow wearisome."

—Glenn Dillard Gunn, *Chicago Herald and Examiner*,
December 31, 1933.

"EDITH MASON TRIUMPHS . . . (headline) "With Edith Mason a real and a great star in the part of Mimi—we have often called Miss Mason the world's greatest lyric soprano and we repeat that phrase today. Her voice is pure gold. She has everything a singer needs, talent, style, phrasing, poise. Her performance of the 'Addio' in the third act was a wonderful vocal lesson and it met with such applause that at times the orchestra could not proceed. We thank Mr. Longone for the privilege of hearing this sterling artist and for the pleasure to come when she sings next Saturday."

—Herman Devries, *Chicago American*,
January 2, 1934.

"The honors of the evening go to the Marguerite. Edith Mason has always been the queen of stylists. For example she sang the phrase O Silence with an ethereal mezzo voice that had the purity of crystal."

—Herman Devries, *Chicago American*,
January 10, 1934.



Fernand de Gueldre

"The Grandissima Maestra di Canto"

—Edward Moore, *Chicago Tribune*, Jan. 24, 1934

"We have previously said that each of her appearances is a vocal lesson and it was last night when she sang Lady Harriet. Her voice is of such beautiful timbre and her coloratura is excellent, especially her trill. In the 'Last Rose of Summer' she received a great ovation. If I were the general manager of the opera company I would bind Mme. Mason with chains of gold. She ought to be the first artist reengaged and this would be more an honor for the Chicago Grand Opera Company than for the singer."

—Herman Devries, *Chicago American*,
January 25, 1934.

"Miss Mason won an ovation with the Last Rose of Summer."

—Glenn Dillard Gunn, *Chicago Herald and Examiner*,
January 25, 1934.

"Edith Mason re-affirmed the beauty of her voice."

—Eugene Stinson, *Chicago Daily News*,
January 2, 1934.

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BALLET RUSSE

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Director General



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Booking Direction: NBC ARTISTS SERVICE

claudia MUZIO



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GEORGE ENGLES, Managing Director

AVAILABLE FOR ONLY A FEW RECITALS
IN DECEMBER

Prima Donna

Soprano

METROPOLITAN OPERA COMPANY

SAN FRANCISCO

CHICAGO

ROME

BUENOS AIRES

NEW YORK TIMES

JANUARY 2, 1934.

12-MINUTE OVATION TO CLAUDIA MUZIO

Prima Donna Is Acclaimed in
'Traviata' After an Absence
of 12 Years.

A CAPTIVATING VIOLETTA

Enthusiastic Welcome Leads Up
to Storm of Applause at Close
—Schipa and Bonelli in Cast.

It is always pleasant, when a new singer appears at the Metropolitan or a former one returns, to be able to write of them without those polite circumlocutions wherewith the sympathetic scribe tries to coat the pill of disapproval. Claudia Muzio, who appeared last night in "La Traviata," after an absence of twelve years, was immediately and emphatically acclaimed by a big, enthusiastic house and at the close of the performance she received an ovation lasting twelve minutes.

Mme. Muzio was a charming Violetta. Her convincing projection of the rôle was due in part to her delightfully supple and easy playing and her beauty, but even more to the musicianship with which she endowed her portrayal. The vocal line was always clear, plastic, excellently phrased. It embodied, moreover, the grace and fluency inherent in the music and the situations of the drama.

The pianissimo and piano singing were particularly admirable, for Mme. Muzio knows how to project a slender thread of tone through the heavier timbres of the orchestra; a tone, moreover, warmly silvery in color and delicate without fragility.

GLADYS SWARTHOUT



MEZZO SOPRANO, METROPOLITAN OPERA COMPANY

THIS SEASON'S
METROPOLITAN APPEARANCES
INCLUDE THE
WORLD PREMIERE OF "MERRY MOUNT"
and REVIVAL OF "LINDA DI CHAMOUNIX,"
in addition to her usual roles.

NEW YORK EVENING POST, January 11, 1934—"Gladys Swarthout was a fine Lola, singing in that lovely voice of hers."

WASHINGTON STAR, December 14, 1933—"Fine artistry of interpretation, smooth technique and well thought-out vocal effects warmed by sincere feeling."

PHILADELPHIA RECORD, January 10, 1934—"Miss Swarthout was excellent, singing with distinction and charm."

ATLANTA JOURNAL, October 20, 1933—"Consummate good taste, excellent style and diction, beauty of sustained tone."

HOUSTON CHRONICLE, October 25, 1933—"She leaves a lingering memory of youth, charm, reverent and careful regard for the texts of her songs and the most exquisite enunciation."

Management

NBC ARTISTS SERVICE • 30 Rockefeller Plaza, New York • GEORGE ENGLES, Managing Director

**"Cuban Pianist Gets Ovation
in Concert Series Opener"**

(Headline) Mabelle S. Wall in Atlanta Journal
Oct. 13, 1933

**"ECHANIZ'S ARTISTRY
CAPTURES PUEBLOANS"**

(Headline) Pueblo Chieftain
Oct. 7, 1933

JOSÉ ECHANIZ

**Echaniz Plays Piano Program
with Imagination and Charm**

By HENRIETTE WEBER

"The Spanish pianist, José Echaniz, renewed his acquaintance with the New York public at Town Hall last evening. He is a gifted pianist, with competent technical equipment, who puts much thought into his playing. The solid first half of his program, made up of Bach, Schubert, and Brahms, found him much in earnest, with real warmth becoming evident in the Brahms Variations on a theme by Handel.

"Going modern with a group of Debussy became Mr. Echaniz even better, and he played the French master's pieces with tenderness, imagination and charm. A large and friendly audience heard him with approval."

New York Eve. Journal, Oct. 21, 1933

CIVIC CONCERT SERVICE, INC.
Dema E. Harshbarger, Pres.
Daily News Plaza Chicago, Illinois



... ECHANIZ CHEERED

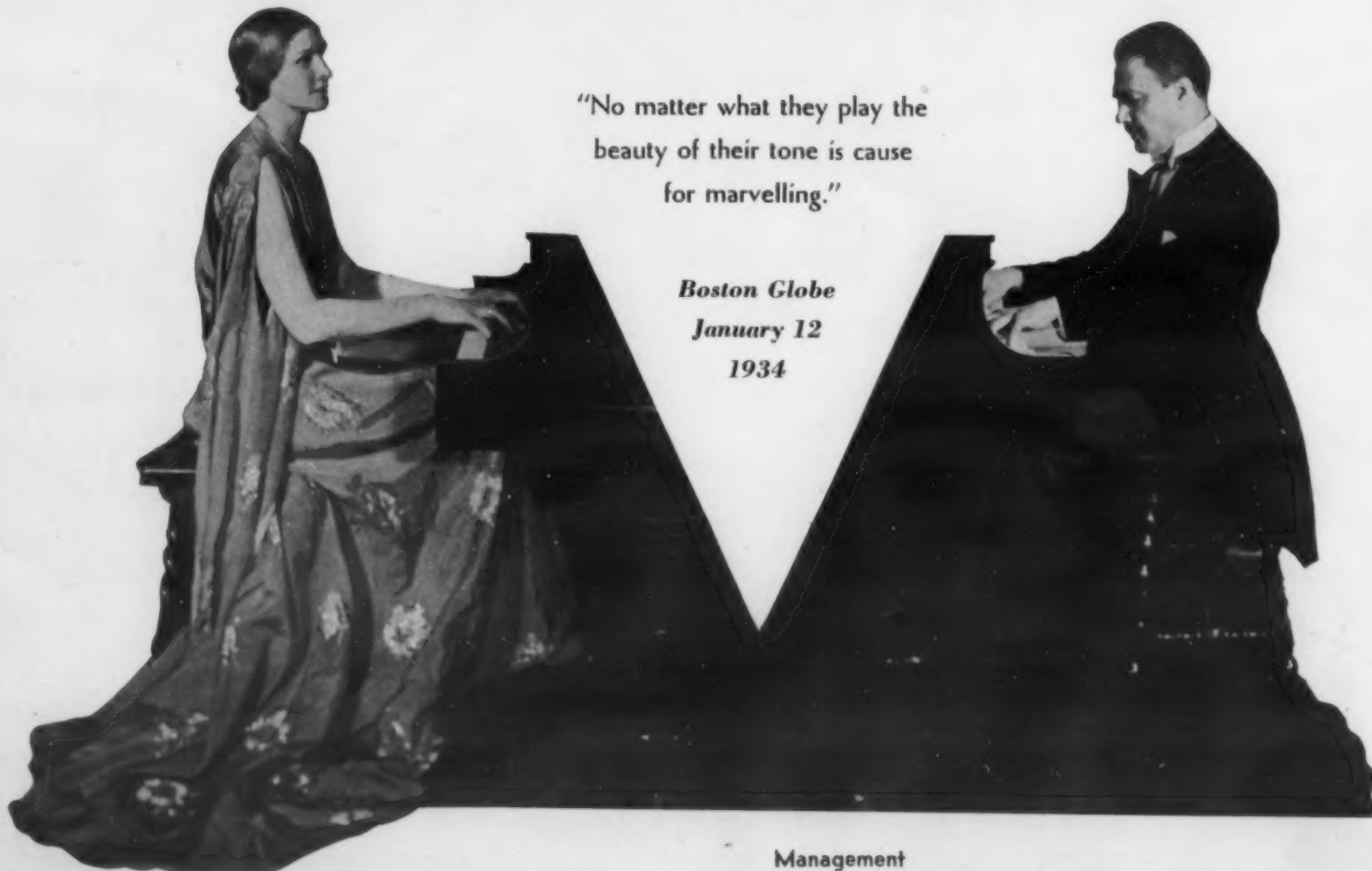
By MARTIN W. BUSH

"The appearance of José Echaniz, pianist, proved one of the most sensational surprises to have occurred in concert life here for a number of seasons. A prodigious technical equipment and grace of style native to the Latin temperament found complement in a romantic warmth of emotional qualities to project an electrifying rendition of Liszt's second concerto. There are those that find in Liszt's music a saccharine taste in his lyric moments and bombast in his heroic pages, but this work as Mr. Echaniz played it came off magnificently. Lisztian thundering and lightning were there to heighten and contrast its long melodic curves, and the demonstration at its close was little short of an ovation. So insistent were the listeners that a brief piano recital had to ensue."

Omaha Bee-News, Dec. 22, 1933

N B C ARTISTS SERVICE
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30 Rockefeller Plaza, New York City

ANDERSEN and SCIONTI



"No matter what they play the
beauty of their tone is cause
for marvelling."

Boston Globe
January 12
1934

Steinway Pianos

30 Rockefeller Plaza, New York

Management
NBC ARTISTS SERVICE

GEORGE ENGLES, Managing Director

"house
was theirs
before concert
began"
--N. Y. TIMES

"exercised
an irresistible
charm"
--N. Y. SUN

"unusually
ardent
enthusiasm"
--N. Y. HERALD TRIBUNE

"remarkable
range, purity,
clarity"
--BALTIMORE SUN

"utterance
like a
lovely filagree
of sound
--N. Y. AMERICAN

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after a most sensational American Tour*

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"magician
....the hit of
the evening"
--N. Y. EVE. POST

"audience
quite wildly
enthusiastic"
--N. Y. WORLD
TELEGRAM

"voices
flutelike
and lovely"
--N. Y. TIMES

"overwhelming
applause....
crowded house"
--BROOKLYN EAGLE

"remarkable
excellence of
diction"
--N. Y. TIMES

"greatest
praise must be
paid to
the boys"
--WASH. HERALD

"the ensemble
tone of the choir
is one of rare
beauty"
--WASH. POST

CARL FRIEDBERG

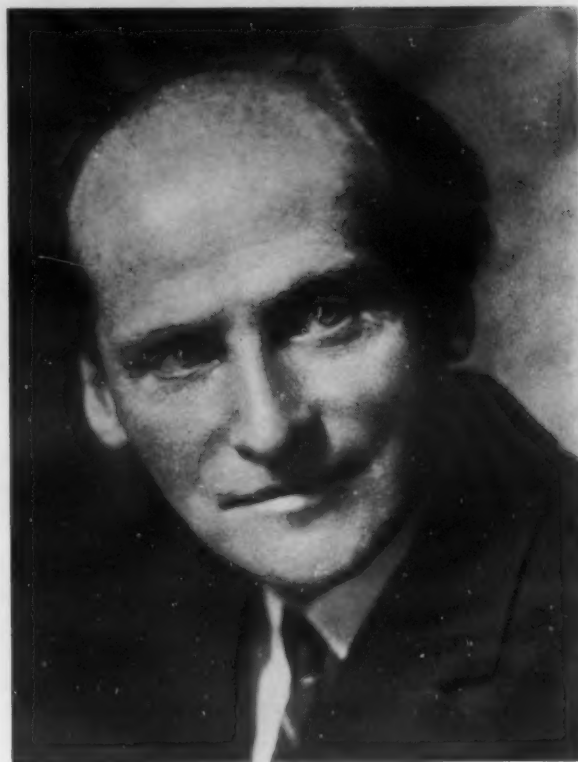
PIANIST

... A pianist with a future."

NEW YORK TIMES

"Piano playing of ripe maturity and commanding musicianship."

N. Y. AMERICAN



AVAILABLE ALL SEASON
1934-35



HELEN TESCHNER-TAS

VIOLINIST

"... displayed throughout good taste and musicianship; the careful feeling for phrase, the delicately turned ornamentation that marks the sensitive as well as the skilled virtuoso."

New York Times, Oct. 30, 1933

"Mme. Tas is a dignified, mature player, with an admirable technical equipment, an agreeable tone and solidly grounded musicianship. Her taste is flawless."

Herald Tribune

AVAILABLE ALL SEASON
1934-35

Exclusive Management:
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FISK BUILDING

NEW YORK CITY

EMY-LOU BIEDENHARN



SASHA

Contralto

FIRST NEW YORK RECITAL
MARCH 27, 1934

FIRST BOSTON RECITAL
APRIL 10, 1934

At the Piano—Coenraad V. Bos

RECENT EUROPEAN PRESS OPINIONS

Berlin

"... a real relief to a critic to sit back and listen to a voice as mighty and as beautiful as that belonging to Emy-Lou Biedenharn."

Allgemeine Musikzeitung.

The Hague

"Great was the success scored by this extraordinarily gifted young American." *Rotterdam Courant, May 3, 1932.*

"We have rarely heard such a glorious contralto voice ... Great things are to be expected from this singer."

Haagsche Courant.

Copenhagen

"A great singer ... a voice unusually beautiful and individual in character."

Berlingske Tidende.

"... a beautiful voice—a broad, bronze-gilt contralto of that warm, sincere, intense character that is so very rare."

Politiken.

Hamburg

"... remarkably beautiful voice—with its marvelous fullness and feeling."

Fremdenblatt.

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New York

MARGARET OLSEN

Soprano



Her voice is a pure, exquisite soprano, with a charm of its own, which lifts a song recital from a merely pleasurable affair to an experience of strange raptures.
N. Y. Eve. Post, Oct. 24, 1933

Available for
Oratorio, Concerts,
Recitals, Festivals

An intelligent and pleasing singer, a pure soprano of good quality and commendably controlled. *N. Y. Sun, Oct. 24, 1933*

KEITH FALKNER

Eminent English Bass Baritone

In America Season 1934-5

Oratorio, Concerts

Recitals, Festivals



There are few of the younger English baritones who possess a voice of such consistently fine quality as Mr. Keith Falkner's.
Morning Post

He has won his way quickly to recognition, not only by reason of the exceptional beauty of his voice, but also because of the always legitimate and artistic use to which he puts it.

Daily Telegraph

BRUCE SIMONDS

Pianist

Available All Season



He is a delightful performer, sensitive and resourceful, and fully sympathetic with his instrument. Mr. Simonds has ever been one of the most interesting interpreters of the music of Debussy to be heard about Boston.

Boston Herald, Dec. 8, 1932

Complete master of his mechanical problems, he was able to concern himself with the poetry of his interpretations.

N. Y. Sun, Dec. 29, 1930

CHARLES STRATTON

Tenor

Oratorio, Concerts,

Recitals, Festivals



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Steinway Piano

HAROLD

DAHLQUIST

"A Distinguished Lieder Singer"

Louis Grein, The Era, London

New York Press Comments:

Mr. Dahlquist disclosed himself as a musicianly, earnest interpreter who brings unfailing taste and understanding to his conceptions.

Herald Tribune—Feb. 6, 1934

His interpretative ability and his attractive voice were ably illustrated.

New York American—Feb. 6, 1934

The modeling of his phrases in color and dynamics betokened the sensitive and thoughtful musician.

New York Times—Feb. 6, 1934

Harold Dahlquist displayed a pleasing baritone voice in groups of German lieder and sang with skill and feeling.

New York Evening Post—Feb. 6, 1934

In Schumann's "Dichterliebe" his interpretations showed a praiseworthy portrayal of moods—a fine sense of textual importance and exceptional musical intelligence. The Schubert songs were all expressively delivered.

New York Sun—Feb. 6, 1934

In projecting his voice—an organ of strength and substance, he showed the discretion of a vocal artist fully aware of his means.

World-Telegram—Feb. 6, 1934

*London Press Comments:*

It is always a pleasure to attend Mr. Dahlquist's recitals because of the excellence of the programs and the musicianly and artistic quality of the performances.

Francis Toye (Post, London)

A fine taste in the making of the program and a feeling for style and beauty in the interpretation of it.

Daily Telegraph—London

Handel and Bach arias: A full round tone and broad phrasing—the intensive compass—two full octaves were well shown.

Times—London

Ernest Newman (London Sunday Times)

On Mr. Dahlquist's singing of Schubert's *Die Schoene Muellerin*

"The total result was an impressive performance of the exquisite work"

CONCERT TOUR BOOKED DURING AUTUMN OF 1934

IN ENGLAND, NORWAY, SWEDEN, DENMARK, GERMANY AND HOLLAND

RETURNING TO AMERICA IN JANUARY 1935

Exclusive Management

ANNIE FRIEDBERG

FISK BLDG.

NEW YORK CITY

NEW YORK HERALD TRIBUNE, SUNDAY, JANUARY 21, 1934

MUSIC

By LAWRENCE GILMAN

Myra Hess Plays Bach and Brahms at Her Only New York Recital

Piano recital by Myra Hess, at Town Hall

PROGRAM
1. Bach Italian Concerto
2. Brahms, Sonata No. 3, in F minor, Op. 5
3. Bach French Suite, No. 5

IT SEEMS needlessly draconian of Miss Myra Hess to confine her musical activities here this season to a single piano recital. To judge from the obvious disappointment of those who clamored vainly for seats at her concert yesterday afternoon in the Town Hall (announced as her only appearance in New York), and from the deep interest and the cheers of her overflowing audience, Miss Hess could announce two or three supplementary recitals at the Town Hall and be sure of filling the house at each of them.

Doubtless she knows her own business; but one cannot help voicing the regret of those numerous admirers of Miss Hess's remarkable art who are thus deprived of a rare pleasure and an exceptional aesthetic privilege.

For it is a pleasure and a privilege of an extraordinary kind that Miss Hess's playing affords. Since she first began to visit us—not many years ago—her art has matured and deepened immeasurably. She was always a poet, sensitive and exquisite, finely touched and richly gifted, and an interpreter of the sacred kind—dedicated and absorbed and self-effacing. But she has ripened from a lyric poet into an epical and dramatic one. There are splendours and humanities in her playing that were not evident before.

Her traversal of the gigantic sonata of Brahms (the F minor), which was the climax of her recital yesterday, quickened the pulse and took the breath by its greatness of conception, its heroic sweep and magnificence of style, and its torrential power. When Miss Hess rose to her full height, in the grandiose peroration of the Finale, with its unquenchable fervors blazing from the imagination of the youthful Brahms, one might have imagined that this was the epic voice of Paderewski himself, exulting in some legendary Northern dawn as the night-fires died upon the hills.

Bach, indeed, is the pianist who can realize on the keyboard these "veiled symphonies," as Schumann called them—the sonatas of Brahms—without straining disastrously the piano's native voice. Miss Hess is one of those who can. She never pounds, never forces tone. Always she is musical and

Myra Hess



Heard in her only piano recital of the season

controlled, serene at the center of the tempest, Hellenic in poise and measure.

Miss Hess has sacrificed nothing of her poignant sensibility, her poetry and intimacy of style, in the process of achieving grandeur and weight of utterance. She can tell us of Brahms, "the young eagle, descended suddenly from the Alps," in Schumann's phrase—the Brahms of the mighty terminal movements of the youthful sonatas. But she is even more to be treasured when she is making unforgettable such moments of evanescent loveliness as the Poco più lento section of the Andante, with its murmurous exquisiteness, or singing with that enamoring instrumental voice of hers the noble cantilena of the Nocturne which Brahms has made the coda of this movement.

One would like to speak at length of Miss Hess's consummate playing of the music of Bach that stood upon her program—especially of the manner in which she delivered the wonderful slow movement of the Italian Concerto, with its rich and delicate unfolding of Bach's rhapsodic melody, (that apotheosis of ornamental song), and of the superb exhilaration with which she made the finale irresistible. But it must suffice to say merely that such performances as these discourage praise. One can note only the effect of them, which is to make of music what it always is at its rarest and its greatest, an act of faith and a process of incantation.

MYRA
HESS

WILL RETURN TO
AMERICA
FOR THE SEASON 1934-1935

Under the Exclusive Management
of
ANNIE FRIEDBERG
Fisk Bldg., New York

DRIVE LAUNCHED FOR PHILHARMONIC

(Continued from page 3)

campaign would be underwritten by Mr. Flagler and Mr. Field, and that the entire amount of every subscription would be used solely to further the musical interests of the Society. A steering committee was selected for the campaign, consisting of Mr. Flagler, Mrs. Vincent Astor, Mrs. Elbridge Gerry Chadwick, Mr. Field, Mrs. Christian R. Holmes, Charles Triller and Felix Warburg.

At a meeting of the steering committee at the home of Mrs. Astor on Jan. 26 the campaign took definite form. Mrs. Astor was appointed head of the Women's Division and Mr. Field head of the Men's Division. Thomas J. Watson was elected treasurer of the campaign fund. Mrs. Fiorello H. LaGuardia accepted membership in the Philharmonic-Symphony's auxiliary committee. Endorsements of the campaign were received from Dr. Nicholas Murray Butler, president of Columbia University; Harry Woodburn Chase, Chancellor of New York University; Dr. Frederick B. Robinson, president of the College of the City of New York; and Dr. F. Trubee Davison, president of the Museum of Natural History.

Mayor Endorses Drive

On Jan. 31 messages were received from both Governor Herbert L. Lehman and Mayor Fiorello H. LaGuardia endorsing the drive. Mayor LaGuardia has been a subscriber to the concerts of the Philharmonic-Symphony Orchestra for over twenty years, and the Governor has also been a steady attendant.

Even before the announcement of any large contributions a large number of small donations had come in, and by

Jan. 31 over 3,000 contributions had been received, ranging from \$1.00 to \$5,000, and coming from all parts of the country. The campaign gained further impetus on Feb. 5 with the announcement that \$61,500 had been subscribed by various members of the board of directors as a start toward the ultimate goal. At the same time it was announced that, in response to appeals over the radio by Mrs. Astor, Mr. Flagler and John McCormack, nearly \$11,000 had been collected.

By Feb. 8 the grand total had grown to \$150,000. This total included \$52,000 in donations collected at a meeting of the Women's Division in Mrs. Astor's home on Feb. 8; \$88,000 received by the Men's Division, of which over \$17,000 had been contributed by the radio audience in a single day; and \$1,500 in small subscriptions received in response to Arturo Toscanini's personal appeal for contributions, each of which Mr. Toscanini planned to acknowledge personally.

Lucrezia Bori, soprano of the Metropolitan Opera, addressed the meeting of the Women's Division on Feb. 8.

Pietro Yon Appears in Philadelphia

PHILADELPHIA, Feb. 5.—Pietro Yon, organist and musical director of St. Patrick's Cathedral, New York, appeared on Jan. 28 in a recital at the Church of the Holy Child, assisted by the Chanters of Holy Child and the Gregorian Choir, Philip A. Bansbach, director. Mr. Yon's playing of works by Bach, Franck, Boex, Gigout and Bossi was greatly admired, as was his composition, *The Life of Christ*, a work in five episodes, sung by the choir, with Messrs. Kristel, Berkheiser, Hartmann, Walsh and Ambrogi as soloists.

SANTO DOMINGO HEARS PROGRAMS OF VARIETY

Symphony Orchestra and Concerts by Guest Artists are Leading Features of Season

SANTO DOMINGO, W. I., Feb. 1.—Musical life in this city is active. The



Dr. Enrique de Marchena, Chairman of the Symphonic Society of Santo Domingo

Santo Domingo Symphony continues to give concerts with marked success. Having a membership of fifty-two, the orchestra is outstanding as representing our musical art. Programs in the Capitol Theatre have included such music as Beethoven's *Leonore Overture*, and excerpts from *Die Meistersinger* and Granados's *Goyescas*.

Leaders of the orchestra are Julio Alb. Hernández, Dr. León Herrera and

Enrique Mejía. Dr. Enrique de Marchena, Jr., composer, music critic and lawyer, is the chairman of the Symphonic Society.

A recent soloist with the orchestra was Bogumil Sykora, 'cellist, who played the Saint-Saëns Concerto in A Minor under the baton of Mr. Hernández. It was a brilliant performance; and the audience gave conductor, soloist and players, prolonged applause.

An outstanding recital was that given by Alfredo San-Malo, violinist, who chose Lalo's *Symphonie Espagnole* and works by Kreisler, Beethoven, Corelli, Sarasate and Wieniawski. Elila Mena, a gifted young artist, was his accompanist.

It is hoped that Lawrence Tibbett may be heard here at the conclusion of his season in the United States.

E. DE M.

Schola Cantorum to Give American Premiere of Bloch Work

The Schola Cantorum will produce, for the first time in America, Ernest Bloch's new work, *Sacred Service*, a setting of the Hebrew text of the Sabbath morning service, scored for baritone, chorus and orchestra, in Carnegie Hall on April 11. Mr. Bloch, who directed the world premiere of the work in Turin, Italy, in January, will return to America to conduct the Schola Cantorum performance. The solo baritone part will be sung by Friedrich Schorr, of the Metropolitan Opera. The Schola Cantorum chorus of 250 voices will be assisted by eighty members of the New York Philharmonic-Symphony.

The first half of the concert will be conducted by Hugh Ross, conductor of the Schola Cantorum.

MRS. ANITA DAVIS-CHASE Announces Two Distinguished Artists SEASON 1934-35

—PRESS COMMENTS, 1933—



MARION KERBY

Singing
NECRO "EXALTATIONS" and
SOUTHERN MOUNTAIN SONGS

Miss Kerby has with her this season, as accompanist, HAMILTON FORREST, Composer-Pianist, who has arranged all the songs used on her programs

"The manner in which she becomes the very impersonation of the singers of her various songs is masterly."

—FRANCIS TOYE, *London Morning Post*.

"Her comedy was delicious and contagious."

—GRENA BENNETT, *N. Y. American*.

"I was captivated."

—ANTON MAYER,
Berlin Acht uhr Abendblatt.

"DEAR MARION KERBY:

"It is surely superfluous for me to reiterate my feeling of profound admiration for your unique and delightful artistry; nevertheless, I want to tell you that your performance at the Beethoven Association the other evening was a perfect joy."

"(Signed) HAROLD BAUER."

—PRESS COMMENTS, 1933-34—

(Soloist with Boston Symphony Orchestra)

"Mme. Olga Averino sang the songs last night with unforgettable subtlety and beauty."

—LAWRENCE GILMAN, *N. Y. Tribune*.

(Soloist with Boston Symphony Orchestra)

"Here is an artist whose imagination is exquisitely attuned to a beautiful voice and a rare musicianship. The singer won for herself applause that bordered on an ovation."

—GEORGE McMANUS, *Boston Herald*.

"Not in a score of seasons has there been a more excitingly beautiful song recital in Baltimore than that given at the Peabody Conservatory yesterday afternoon by Olga Averino."

—WARREN WILMER BROWN,
Baltimore Post.

"A rarely beautiful voice, perfection of technique, and no spurious audience tricks."

—WM. H. HASKELL,
Albany Knickerbocker Press.



OLGA AVERINO

Soprano

For Available Dates and Other Particulars Kindly Address Mrs. Davis-Chase, 234 Boylston St., Boston, Mass.

VIOLIN COMPOSITION IN AMERICA

Its Aims and Possibilities

Heed for Importance of Ensemble Urged in Survey of Our Progress

By CECIL BURLEIGH

THE difficulty confronting the composer of violin music today is that of shaking off the tradition which has clung to the violin as a show-instrument since the days when Paganini, Vieuxtemps, Wieniawski and Sarasate flooded the market with show-pieces, both in large and small form. Most of this work sounds insincere today, as if prompted by a desire to make an impression through fireworks display, and the countless performances of these show-pieces on violinists' programs unfortunately have served to associate the violin indelibly with music of this type. The piano part, as reflected in the works of these writers, formed, to a great extent, a harmonic background alone. The piano's possibilities as an ensemble instrument were scarcely touched.

Against this mass of work, however, we are grateful that violin literature has been enriched by such substantial material as the works of Tartini, Corelli and Handel, the Bach, Mozart, Beethoven and Brahms sonatas and concertos, the later César Franck Sonata and the sonatas of Grieg, in which the element of display for its own sake is pushed aside in the violin part and the piano comes forward for equal consideration. In the smaller forms, however, there was still a great dearth of worth-while material. Such was the foundation upon which the American composers had to build.

Notable American Contributions

Among American composers, we are trying to recognize only those who have revealed, through their work, sincerity of purpose; work that abounds in substance and which at all times reflects the scholar and thinker. Take, for example, such men as Rodin, the philosopher, Paderewski, the statesman, Hofmann, the inventor, Damrosch, the educator, and those fine thinkers Bauer and Ganz. Rodin carved out his philosophy in stone and the others are carving out their philosophy in playing, writing and teaching.

The following is a partial list of works by American writers which form a valuable contribution to serious violin music:

Albert Spalding:—Musical Period, Nos. 1 and 2, Prelude in B, Romance in C Minor, Scherzo Giocoso, Siciliano, Suite, Etchings.
Daniel Gregory Mason:—Sonata Op. 14.
Ernest Bloch:—Sonata, Contrition, Improvisation, Rejoicing, Exotic Night, Melodie.
Leo Sowerby:—Suite.
John Powell:—Sonata Op. 26.
Leo Ornstein:—Sonata, Natascha.
Grace White:—Three Descriptions from Browning.
Albert Stoessel:—Sonata in G.
David Stanley Smith:—Sonata Op. 51.
A. Walter Kramer:—Symphonic Rhapsody, Elegy in G Minor, Eklog, In Elizabethan Days, Chant Nègre.
Edwin Grasse:—Arioso, Scherzo.
Gaylord Yost:—Evening.
Gustav Saenger:—Improvisation, Scotch Pastoral.
Rubin Goldmark:—Sonata.
Gustav Strube:—Concerto in D.
Carl Busch:—Arioso in G, Impromptu, Indian Legend, Meditation.
Henry Holden Huss:—Sonata Op. 19, Berceuse Slave.
Carl Enckel:—Chant Nuptial, Triptych.
Louis Victor Saar:—Chanson d'Amour, Romance Melodique, Gondoliera.
Joseph Achron:—Hebrew Melody, Hebrew Lullaby.
Arthur Farwell:—Song Flight.
Henry Hadley:—Ballet of the Flowers, Suite Ancienne.

It is only within the last thirty years that violin composition in America has taken on any serious development. As I see it, American composers, through their own natural methods of approach, have separated themselves into three distinct divisions: (generally speaking, for some writers adopt two, and sometimes all three methods.)

1. Pure classicism.
2. Motives from Indian, Negro or folk tunes as a thematic basis.
3. Suggestion, or impressionism in music.

In the first division we have what many regard as our highest art-form. There are no programmatic titles and this work, designated by musicians as absolute music, is a natural outgrowth of Bach, Beethoven and Brahms in which thematic beauty and its development are its incentive. Personally, I cannot regard the classic style as superior to the art of impressionism, but as simply a different process which serves as a more natural means of expression to some writers.

Individual Artistic Expression

I have less sympathy with the second division because of its more limited possibilities as they pertain to any individual artistic expression, and because even these possibilities are so seldom realized. Certainly it is a mistake to think that a deep-rooted school of American composition can be established only by building up our music or native or folk tunes. Such a process would narrow it down to a mere expression of nationalism. The more rigorously these tunes are adhered to in their native form, the more literal is the effect. If, however, only a portion of the tune is used, and even this is changed, both harmonically and melodically to conform to a more individual expression, the original material disappears almost completely through such attenuation. It is then but a step into impressionism to abandon this native thematic portion altogether and simply suggest such tunes through themes of the composer's own. Any composer with a definite message will possess ideas which are vastly superior, as music, to these borrowed motives and, what is more, they will bear the stamp of his own individuality.

Motives from folk tunes, or from the tunes of savages, are often used to create "atmosphere," and some large American violin works are built up on this thematic basis; but unless these motives are outstanding, as in the case of those in Dvorak's New World Symphony, it is like starting with the minus sign and then piling up zeros throughout. The result is obvious. The composer can do clever things with extracts from Yankee Doodle, for the theme lends itself to no end of developing possibilities, but this will not save the entire work from mediocrity; it rests upon too shallow a basis. A noteworthy example may be found in Vieuxtemps's treatment of this theme. Also, if any of our folk tunes are chosen in their complete form, such as Home, Sweet Home or Old Black Joe, but given elaborate harmonic treatment, the effect is equally disastrous because their sim-

plicity, which gave them charm, is gone and we have only the impression of songs that have been tampered with—in some cases almost beyond recognition. It would take an artist to preserve their simplicity. Even then it is a long way from such literal reproductions to works of art in which the folk tune is simply suggested, and harmonic and structural freedom open the door to artistic achievement.

Home, Sweet Home is a delightful tune, yet it hardly bears favorable comparison with An Old Trysting Place by MacDowell, a work equally simple and rustic in character, yet lifted into distinction through its melodic and harmonic treatment. I believe that only when tunes are strong, and handled in a convincing way, can any artistic achievement be attained.

Impressionism in Style

Third, we have that style called impressionism which is quite separate from pure classicism and is another distinct mode of expression. Bach, Beethoven, and Brahms but slightly foreshadowed this style, and then only in a purely conventional sense. The art of suggestion had its flowering in the work of Debussy, Ravel, and MacDowell, and can be defined as that process of subtle tone-tinting in which nature subjects, emotions, or anything of a programmatic nature given as a title is convincingly suggested in the music—and suggested only. In such music the title and the music go together; one cannot be divorced from the other.

MacDowell has presented a picture of Negro life with great mastery in his Uncle Remus. Just the faintest touch of ragtime syncopation is allowed to enter. Although the piece is light it has poise, dignity; we must take Uncle Remus seriously. In MacDowell's hands he is a truly lovable character. Take also, MacDowell's To the Sea, in which huge masses of water are powerfully presented through such simple means as the broken octave in the bass. The mad rushes up and down the keyboard of the literalists become frenzied shouting by comparison. We all know how the art of suggestion has its parallel on the stage where restraint serves as a powerful weapon. Even a touch of jazz humor, handled as Ravel has done it in the last movement of his recent piano concerto, can have its place but it takes an artist to suggest it. Any composition which is simply out and out jazz, with never an effort toward concealment, has no artistic merit whatever. It simply degenerates into cheap literalism.



CECIL BURLEIGH is undoubtedly the best known and one of our most gifted composers of music for the violin and has long been a leading figure in the musical educational life of America. Since 1921 he has been head of the violin department of the University of Wisconsin. As one of the speakers at the recent convention in Lincoln, Neb., of the Music Teachers' National Association, he discussed the status of composition for the violin in America, a subject on which he may be regarded as a specialist, not only as a teacher and performer, but as the composer of considerably more than a hundred works for this instrument. His article for MUSICAL AMERICA is derived from his Lincoln address.

A composer who finds a natural outlet in the classic style is Daniel Gregory Mason, one of the most conservative of American writers if we may judge from his Sonata for violin (or clarinet) and piano, Op. 14. This is hardly touched with modernism except in the second movement where the duodecuple system, reflected in the free use of common chords, and the use of the whole-tone scale, contribute toward the fantastic which characterizes the movement. You are at once impressed with the sincerity of this sonata. Like Rachmaninoff, Mason has the courage to go his own way, quite against the prevailing modern current, except when such means is found indispensable to the expression of his thought. The whole work is firmly put together. It is convincing; has solidity, dignity, and substance.

John Alden Carpenter's Sonata in G is another instance of pure classical writing, a work notable for its brilliant polyphonic treatment throughout; although harmonic coloring seems to be its outstanding characteristic. This is, in places, so complex that the violin part, when played alone, has no meaning unless one is thoroughly familiar with the chord-structure underneath. Indeed, the violin part throughout is less direct than in any other sonata I can call to mind. This, however, would be the natural result in a work from

(Continued on page 183)

A CLIMAX OF THE NATIONAL TEACHERS' MEETING



The Annual Banquet of the Music Teachers' National Association, with William Arms Fisher as Toastmaster, Held in the Ballroom of the Hotel Cornhusker, Lincoln, Neb., on Dec. 28. This event Was a Highlight of the Association's Fifty-fifth Meeting, Held in Conjunction with the Annual Meeting of the National Association of Schools of Music and the Nebraska Music Teachers' Association

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(Continued from page 70)

poetic insight and fleet technique. And, with the criterion of perfection always before her, she has gained notably in other aspects of her art. There is a new breadth of conception, a nobility of planning and execution and more than a touch of dramatic fire to round out this splendid artist's capabilities. This was, of course, evident in the Brahms, which stood revealed in its epic nature, its fiery temperament and broad lines. The pianist was ever in command and projected the scope of the entire work with unflinching strength of feeling and nicety of contrast.

The Bach French Suite was as near a flawless performance as one could wish. Once that is said, other adjectives fail, and description is useless. So, too, the Italian Concerto partook of the lovely limpidity, purling tones, exquisite phrasing and clean, crisp technique that distinguished the playing of the suite.

Needless to say, the listeners clamored for more, and Miss Hess graciously played several encores, among them Schumann works; also three charming pieces by H. Waldo Warner, The Clown, The Reef and The Road Breaker, in delightful modern vein, all of which were beautifully given, and which heightened the effect of the treasurable afternoon.

League of Composers Gives "Classics of Modern Music"

The League of Composers, Fritz Reiner, conductor; Frank Sheridan, pianist; the Gordon String Quartet. Town Hall, Jan. 20, evening:

Kammermusik, No. 1.....Hindemith
Piano Concerto, Op. 36, No. 1.....Hindemith
Mr. Sheridan
Concertino; Suite from L'Histoire d'un Soldat.....Stravinsky

Upholding the banner of contemporary music, the League strove valiantly to interest a wider public by calling this program "the classics of modern music." That the public disagreed with the title was demonstrated, partly by the lack of numbers present, partly by the mixed reception of the music heard.

The writer is inclined to agree with the public, this time, at any rate. These are not classics, for classics respond to the test of wearing well. These pieces have not. That other test, of being worth reviving twenty-five years hence, may be applied to them then, provided at that time musically minded folk know these two much overrated gentlemen's names at all. And it is not too probable that they will.

What pleasure was to be had from this program was gained from the excellence of the performances, finely prepared by Mr.

Reiner, who conducted with genuine authority and unusual insight into music of this kind. He was given rounds of applause for his important share in the proceedings. Mr. Sheridan did what he could for the arid piece which masquerades under the title of concerto. His coolness of style and nimble fingers presented the music more than capably.

Jacques Gordon and his associates played adroitly Stravinsky's hopeless Concertino, probably his worst composition (and that



Harold Bauer Played Old and New Music in The Town Hall

is saying a good deal), and also collaborated with ten members of the New York Philharmonic - Symphony in the other pieces. Mr. Gordon's playing in L'Histoire was magnificent. In the opening Hindemith work Edna Bockstein assisted at the piano, Henry Brant at the organ.

Soviet Dancers in Second Recital

The Soviet dancers Vecheslova and Chabukani of the Marinsky Theatre, Leningrad, gave their second and final New York recital in Carnegie Hall on the evening of Jan. 20. While the program contained little that was new, most of the numbers being repeated from the previous concert, the young dancers charmed again with their striking command of technique and youthful energy. Nicolas Kopeikin was, as before, an unusually good accompanist. The audience was large and vociferous in its applause.

Bauer Plays Hindemith Novelty

Harold Bauer, pianist. Town Hall, Jan. 21, afternoon:

Sonata in G Minor, Op. 22.....Schumann
Variations on As I Went to Walsingham, Byrd
Twelve Short Pieces.....Hindemith
Poissons d'Or.....Debussy
Toccata in D.....Bach
Prelude, Aria and Finale.....Franck
Pictures at an Exhibition.....Moussorgsky

Mr. Bauer eschewed the traditional chronological order in arranging the com-



Ethyl Hayden Won Fresh Laurels in a Song Recital of High Calibre

positions he had chosen for this recital, and the ultimate effect of the program was by no means weakened by the element of informal music-making thus introduced. The novel Hindemith group of twelve short pieces based on the twelve successive degrees of the diatonic scale, averaging half a minute each in duration and, according to a program note, obeying the same laws of melodic writing and formal structure that governed the music of four centuries ago, piqued the audience's interest and caused mild amusement by virtue of their ultra-modern cleverness and a certain piquancy of negligible significance. Yet sixteenth century William Byrd's variations on an old English tune, played with lovely tonal shading, proved a far more intriguing novelty and aroused much more applause. Coming immediately after the Hindemith, the Debussy Goldfish fell especially gratefully upon the ear and as the music was invested with a wealth of tonal color and atmospheric charm, the audience insisted upon a repetition of it, the second performance proving even more effective than the first.



Vladimir Horowitz Drew a Large Audience for His First Appearance This Year

Mr. Bauer's playing of the Schumann Sonata was facile and ingratiating in the first and last movements and marked by great beauty and tenderness in the ineffable Andante. If a rather too intimately contemplative mood enveloped the Franck work, which essentially suggests the mystical communings of the great Belgian in his organ loft, the pianist threw any excess restraint aside for the Moussorgsky Pictures and drew freely upon his palette of rich colors for each one. The audience's enthusiasm evoked extra numbers at the end.

Nora Dinkov in Debut

Singing a program which was brought together with every evidence of good taste and discrimination, Nora Dinkov, mezzo-soprano, made her bow to a New York audience in the Town Hall on the evening of Jan. 21. Coenraad Bos, who had not been heard here for some seasons, returned auspiciously and played excellent accompaniments.

Miss Dinkov's voice is easily produced and has a lovely quality, especially in the lower register. Her musicianship seems sound enough to enable her to form a solid basis for such a program as she chose—lieder by Schumann, Schubert and Wolf among other items. There were also two Bach airs, Rameau's Rossignols Amoureux from Hippolyte et Aricie, an old French song and a group of folk songs, the last offering much contrast and appeal. Miss Dinkov showed the results of fine training throughout, and she should be welcomed at further appearances.

Korchien and Goodelle Appear

Polly Korchien and Dean Goodelle, dancers, made an impressive debut at the Guild Theatre on the evening of Jan. 21. A large audience attended and contributed an enthusiastic response to the occasion. Stemming from the Wigman school of movement, the young dancers possessed a pleasing vitality and energy. The costuming left much to be desired, but any lack in this particular was amply made up for in the general atmosphere of sincerity and youth which pervaded the program. The music, which was excellently provided by Harvey Brown, pianist, included works by Debussy, Satie, Scriabin, Ravel and Weinberger.

Shan-Kar Dancers Say Farewell

After an extended tour throughout the country, Uday Shan-Kar and his company of Hindu dancers and musicians returned to New York for a series of farewell performances before sailing for India. They were welcomed by large audiences; first, in the ballroom of the American Woman's Association Club House on Sunday evening, Jan. 21; and then in three performances at the Mansfield Theatre on Jan. 23, 24, and 28. Their numerous appearances here have not dulled the fas-

(Continued on page 100)

Harrison Christian

Baritone

"A voice of agreeable quality and interpretative ability. The Handel arias were sung with good taste and style and the spirituals with likable vigor."

New York Herald Tribune

"Beauty of voice, distinct enunciation and dramatic delivery. I have not heard excelled."

Elizabeth Daily Journal

"A fine baritone voice, wide in range, great in power and susceptible to an infinite variety of color and dynamic effects. His diction is extraordinary."

Richmond News Leader

"Arrigo Cristiani has a voice of the finest qualities, and his singing was thrilling to hear."

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London Quartet Gives Artistic Performances in Beethoven Cycle

UNDER the spell cast by the fine playing of the London String Quartet, the personality of Beethoven lived again in Town Hall on Saturday and Sunday, Jan. 27 and 28, in four concerts devoted to the last ten quartets and the Grand Fugue. The programs comprised a Beethoven cycle of more than usual attraction. In fact, these concerts may be regarded as among the most significantly musical events of recent years.

The programs had been arranged from a musical rather than a chronological point of view, thus setting works of Beethoven's

The Musicians Who Form the London String Quartet: John Pennington, Thomas Petre, William Primrose and C. Warwick Evans



maturity in interesting juxtaposition to those composed when he had reached the peak of his spiritual growth and expressed himself in the purest of musical forms.

A Stirring Vitality

In the performance of all this music, the musicians — John Pennington, Thomas Petre, William Primrose and C. Warwick Evans—excelled in the sincerity and the artistic completeness of their interpretations. Their ensemble playing was notably impressive for balance of tone, beautiful pianissimos, and a stirring vitality. Concert-goers who followed through the entire cycle derived the height of pleasure from these artists' performances. Audiences applauded at length, recalling the players time and time again. And with reason! It was a rare experience to be present at such events.

The first program presented on Saturday afternoon included Op. 59, No. 1; Op. 74; and Op. 135. In the slow movements of the first two quartets, the artists shone to particular advantage. The best performance was given in the great Op. 135, especially in that memorable section "Es muss sein." Saturday evening was devoted to Op. 59, No. 2; the moving Op. 95; and Op. 127. Again the players excelled in their interpretations of the slow movements, though the standard of this entire program was of the highest. Outstanding was the performance of Op. 127 with its Maestoso Allegro and Scherzando Vivace.

The Climax of the Grand Fugue

On Sunday afternoon, the Londoners played their greatest program: Op. 131, and Op. 132. Long will the memory of those performances linger in the thoughts of those who were present at this hearing of such perfect music. Played without interruption, Op. 131 was a powerfully spiritual experience made possible by the loving care with which the artists molded their performance. In the evening, the concluding

program listed Op. 59, No. 3; Op. 130; and the Grand Fugue. This last-mentioned composition, not often heard because it is so formidable a piece of chamber music and because it is technically so difficult, had a spirited performance, conveying to the audience far more than the gigantic craftsmanship of the fugue.

When the cycle was completed, the audience, made up of discriminating music lovers—many of them young people—lingered awhile to pay the tribute due these musicians for their noble achievement. M.

GIVE CAPITAL RECITALS

Celebrated Artists Heard in Washington Concerts

WASHINGTON, Feb. 5.—Grete Stueckgold and Walter Giesecking were presented by Mrs. Lawrence Townsend at her fashionable morning musicale in the Mayflower Hotel on Jan. 24. Both artists were received with enthusiasm by a discriminating audience.

Mme. Stueckgold sang the Letter

Scene from Eugen Onegin, in English; later presenting German lieder, English songs and American works. Mr. Giesecking was heard in the Chopin Scherzo in B Flat Minor, the Strauss-Gruenfeld Soirée de Vienne, Debussy pieces and his own arrangement of the Strauss Serenade.

José Iturbi played a program of standard works at Constitution Hall on Jan. 21, appearing under the auspices

of Mrs. Dorothy Hodgkin Dorsey in her popular Sunday series. The pianist was at his brilliant best in music by Beethoven, Schumann, Chopin and Albeniz.

Fritz Kreisler played before a capacity audience in Constitution Hall on Jan. 16 under Mrs. Dorsey's management. He has never played here with more artistry. Outstanding was the Bach Chaconne. R. H.

SEVCIK, THE MASTER

(Continued from page 60)

thermore, it kept the thumb prepared for all changes of position.

The second innovation was in the manner of playing tenths. The professor had discovered that the interval could be spanned more easily by placing the fourth finger and then stretching the first back, than by the usual method of placing the first finger and extending the fourth.

The student who would demonstrate the effectiveness of this procedure, called the four As, can try the following experiment: Place the fourth finger on A, seventh position, E string; the third finger on A, fifth position, A string; the second finger on A, third position, D string; and the first finger on A, first position, G string. A large hand will achieve this easily; a player with a normal hand will find it difficult, but can succeed more readily by placing the fourth finger first and working backward. If the first finger is placed first, there are few players who will be able to reach beyond the fourth position with the fourth finger.

Comparisons With Auer

It was my good fortune, after leaving Sevcik, to study with that other great violin master of our time, the late Leopold Auer. In considering briefly the distinguishing characteristics of the two schools, I believe that Sevcik's teaching reached its culmination in the playing of Jan Kubelik in his prime, and the teaching of Auer in that of Mischa Elman today. And here I cannot resist the temptation to interpolate my feeling that although Jascha Heifetz never studied with Sevcik, his art seems to represent a combination of what is best in both schools.

The differences between the two

schools are, briefly, these: With Sevcik; a clean-cut, facile left-hand technique, impeccable intonation, a clear, crisp tone, a purely violinistic style. With Auer; an ample left-hand technique; a multicolored, exceptionally warm tone; a broad style, possibly a bit florid and approaching orchestral proportions. The psychological factor was a very important element in the teaching of both professors, as it must be in that of any great master. The atmosphere in their classes could not have been more contrasted. Whereas we sat electrified by the dynamic personality of Auer, in Sevcik's classes we were held spell-bound by the calm, analytical dissection of detail. With Auer, it was the man rather than the system. With Sevcik, it was the system rather than the man.

Discussions have raged among the disciples of both masters as to the merits and demerits of each school; and such discussions generally end where they started—with each disputant still confident his teacher was the better. After all is said and done, results are what count. Judging from the number of successful artists each master has produced, artists who are established all over the world, it would seem that there is glory enough for both. This they had in common—a lovable personality, each in his own way; and as long as there is breath in any of us who were fortunate enough to study with either, the glorification of them shall not cease.

Damrosch Feted on Birthday

Walter Damrosch, the veteran conductor, celebrated his seventy-second birthday on Jan. 30. In his New York home he was surrounded with flowers and messages of congratulation from all over the country.

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In reviewing the CHAMLEE RECITAL at Town Hall, New York, Dec. 13, the critics said:

New York World-Telegram, Dec. 14, 1933:

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Brooklyn Daily Eagle, Dec. 14, 1933:

"Produced with the ease which is obviously the result of exceptional training."

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The Manhattan Concert Fortnight

(Continued from page 98)

cination they instill in each successive audience. It is rather the case where repeated attendance impresses one more profoundly with the grace and beauty of the performances of this first dancer of India and his associates Simkie and Kanak-Lata.

All these programs were composed of dances now familiar. Shan-Kar was seen at his best in the Dance of the Snake Charmer, the Dance of Gandharva, and Kama Deva, the last-mentioned overpowering in its mystic implication of the unity of the four attributes: love, pleasure, power, and jealousy. Most significant, however, was the Tandava Nritya, notable for its linear portrayal, that wonderful sense of artistic finish, and gracefulness for which these dancers are celebrated. And again the Hindu music left a pleasing sensation in our western ears. M.

Roth Quartet Begins Festival of Modern Music

The Roth Quartet: Feri Roth, Jeno Antal, Ferenc Molnar and Janos Scholz. Steinway Hall, Jan. 22, evening:

Quartet in D, Op. 45.....Roussel
(First Performance in New York)
Three Pieces: Preludio, Allegro vivace e
Barbaro; Ninna-nanna; Valse ridicule....
Casella
Quartet in F.....Ravel

With this program the Roth Quartet inaugurated its Contemporary Chamber Music Festival, to consist of six weekly concerts. Thanks to the perfection of technical detail, finely polished phrasing and distinction of style that have made the playing of this organization justly celebrated, all of the compositions listed could be heard to the best advantage.

The Roussel Quartet is an adroitly written work of ingratiating if somewhat unpretentious material, having a conciseness of utterance and brevity in the various movements that in themselves provide a

certain directness and forcefulness of effect. Of the Casella pieces, couched in the approved polytonal colloquialisms of modernism, the Ninna-nanna, a sort of berceuse that preserved its reposeful mood despite its harmonic dissonance (tactfully



Nadia Reisenberg Was Heard in Her First Solo Recital in Some Seasons

subdued by the players), stood out as possessing the most musical significance. The other two were notable mainly for skillful modernistic craftsmanship. Perhaps because of the juxtaposition, the vitality and flashing color of the Ravel gripped the listener's imagination with special force and held it through a memorably fine performance. C.

Colette D'Arville Makes Pleasing Recital Debut

Heard previously in hotel musicales, but never on the recital stage here, Colette D'Arville, a French soprano of Basque extraction, appeared in the Town Hall on the evening of Jan. 22, before a cordial audience. Beginning with airs by Mozart and lieder by Schubert, the charming singer progressed to more congenial material, and was at her best in the French and Spanish music which followed. A Debussy group, including Beau Soir and Mandoline, was encompassed with style and a command of nuance and excellent diction, as were Ravel's Shéhérazade and songs by Paul Bernard and Chabrier.

The Spanish songs, which Miss D'Arville sang with true abandon, and with lovely coloration and inimitable style, were de Falla's versions of folk songs, El Paño Moruno, La Jota and Nina. In all of these, the soprano was received with great acclaim, and there were floral and aural demonstrations which lengthened the program beyond its printed limits. Coenraad V. Bos gave invaluable support at the piano. F.

St. Cecilia Club Opens Season

The St. Cecilia Club presented its first membership concert of the present season on the evening of Jan. 23 in the Town Hall. The concert inaugurated the Club's twenty-eighth season under the conductorship of Victor Harris. Mario Cozzi, baritone, was the assisting soloist, and was accompanied in two groups of solos by Miguel Sandoval, pianist. Featured on the program were works by three Boston composers, Frederick S. Converse, Mrs. H. H. A. Beach and Samuel Richards Gaines, which had been written especially for the society. The latter's Cambria, a Welsh rhapsody, was given its first public performance on this occasion. Other works on the choral part of the program included Deems Taylor's Waters Ripple and Flow, and items by Eric Fogg and Richard Donovan. Mr. Cozzi was heard in Augusta Holmès's Le Chevalier Belle-Etoile, an aria from Andrea Chemier, and works by Respighi, Kern and others.



Signif Omgin Offered a Program of Unique Interest in a Town Hall Recital

Throughout the evening the chorus sang with beauty of tone and rare sureness of interpretation. Mr. Harris was enthusiastically applauded by a large and very friendly audience. Mr. Cozzi's solos were also largely appreciated. Willard Sektberg accompanied the chorus. E.

Ethyl Hayden Gives Recital

Ethyl Hayden, soprano. Coenraad V. Bos, accompanist. Town Hall, Jan. 24, evening:

Requiem and Arias, Ah non Lasciami, No, Mozart
Der Wandersmann an den Mond; Ganyemed, Schubert
In der Fremde; Waldfestgespräch; Die Meer-
weib; Aufträge.....Schumann
Seltsame Nachtigall.....Brahms
Heimkehr; Mohnblumen; Cécile.....Strauss
Indian Love Song; The Nightingale.....Delius
Swan.....Kramer
A Feather in the Wind.....Leonard

Miss Hayden's performance was characterized throughout the evening by exquisite singing, in which a distinguished regard for stylistic niceties, a supple, fluent technique and beauty of tone played conspicuous parts. The Mozart aria received a restrained and beautifully balanced interpretation, perfectly phrased and deeply moving. The Schubert, Schumann and Brahms groups brought appropriate changes in mood. They were given with due regard to qualities of depth and romantic emotion, eliciting some of the finest work of the evening. The Delius, Leonard and Kramer songs had equally fine interpretations, Mr. Leonard bowing after his song given for the first time. The audience was large and very warmly disposed. Many encores were demanded. E.

Young Artists Give Benefit

Bernard Kugel, violinist, and Jacob Schwartzdorf, pianist, both products of the Brooklyn Music School Settlement, gave a recital in the Town Hall on the evening of Jan. 25, for the benefit of the school's scholarship fund. Both artists have been heard separately, but this was their first joint appearance.

The program began with Beethoven's G Major Sonata for violin and piano, which had a well-proportioned and musicianly performance. Mr. Schwartzdorf followed with three Chopin works, displaying excellent technique and a definite understanding of their content. Mr. Kugel's solo group included an excerpt from Bloch's Baal Shem and an arrangement of the Prelude to Debussy's The Prodigal Son. The program closed with Grieg's C Minor Sonata for violin and piano, also played with fine ensemble. A large audience displayed unvarying interest. D.

Mrs. H. H. A. Beach Honored

Mrs. H. H. A. Beach was honored by the American Woman's Association, of which she is a member, with a concert, consisting in part of her compositions, in

the auditorium of the AWA Club House on the evening of Jan. 27. In addition to Mrs. Beach, the program was presented by Ruth Schaffner, soprano; George Rasely, tenor, and Eugenie Limberg, violinist. Virginia Duffey was accompanist.

In the first part of the program Mrs. Beach played works by Mary Howe, Brahms, Respighi and MacDowell. Compositions by her heard in the second part included a group sung by Mr. Rasely, a cluster for soprano with violin obbligato offered by Miss Schaffner and Miss Limberg, a Tyrolean Valse-Fantaisie for piano played by the composer, and duets sung by Miss Schaffner and Mr. Rasely. Besides much applause for the assisting artists, Mrs. Beach was given an ovation by the large audience.

The concert was sponsored by the association's music committee, of which Carolyn B. Parker is chairman. D.

Ruth Slenczynski Again Amazes

Ruth Slenczynski, pianist. Carnegie Hall, Jan. 27, afternoon:

Prelude in E.....Bach
(Re-arranged by Josef Slenczynski)
Chromatic Fantasy and Fugue
in D Minor.....Bach
Sonata in C Minor Op. 13
(Pathétique).....Beethoven
Rondo Capriccioso in E.....Mendelssohn
Nocturne, F Minor, Op. 55 No. 1; Im-
promptu, A Flat, Op. 29; Waltz, D Flat,
Op. 64 No. 1; Etude, A Minor, Op. 10
No. 2; Etude, G Sharp Minor, Op. 25,
No. 6; Etude, A Minor, Op. 25 No.
11.....Chopin

There is a good argument for relativity in the phenomenon of Ruth Slenczynski. When one thinks of her tiny, chubby self, and her tiny span of nine years—this was her birthday—in relation to her prodigious talent, her uncanny poise and her—yes, temperament, one cannot but be amazed in the face of the facts. A great audience was once more astounded by her achievements at this third of her New York recitals, applauded fervently the talent and the temperament and chuckled delightedly at the manifestations of the poise. Another astonishing thing is her strength and vitality—she was ready, after a taxing program, to honor the anniversary of the birthday of Mozart ("also something of a child pianist" as Sigmund Spaeth said in announcing it) by playing his F Major Sonata as an extra number and remaining still fresh for a Chopin encore.

Enough has already been said about her fleet fingers and remarkable arm dexterity (one noted the extraordinary length of the forearm), and her innate rhythmic sense, so that it is necessary only to mention a few of the highlights at this concert.

The dramatic feeling with which she played the first and third movements of the Beethoven Sonata was breath-taking. Her phrasing in the Chopin Nocturne and Impromptu had been closely and neatly worked out. The Etude in thirds was a marvel of finger wizardry; that in A Minor (Winter Wind) a revelation of her mastery of the entire keyboard sweep and her left hand power (also notable in other works). The most delightful playing of all was in the Mendelssohn, which went like a clean, swift breeze. The audience would have had more, but it was noisily grateful for what did it have. The concert was a benefit for St. Mary's Hospital for Children. Q.

Nini Theilade in Dance Debut

Nini Theilade, of Dutch-Japanese extraction and Reinhardt association, made her New York debut as a dancer in a program at the Guild Theatre on the evening of Jan. 28.

Miss Theilade brought to her performance a lithe, well-proportioned body and a technique that was obviously secure. Personally, she was attractive in manner and ingratiating in pose and movement. Her creations, especially in humorous moments, were easy to follow and had definite motivation. One of the best was The Angel at the Tomb to music by Bach, which she had mimed in the Reinhardt production of Everyman at Salzburg. Franchetti's Pizzicato Arabesque and Debussy's Ballet were also interesting. Vivian Fine at the piano contributed accompaniments that deserve highest commendation. D.

(Continued on page 103)

Photo: Maillard Kestler

Irene Williams
Soprano

"Especially superb is the music (Debussy's L'Enfant Prodigue) for the three singers. Of these Irene Williams disclosed a voice of exceptional beauty, and taste of rare excellence."

Glenn Dillard Gunn, Chicago Herald and Examiner, Dec. 20, 1933.

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Five Orchestras Provide Musical Fare for New York

New York Philharmonic - Symphony, Philadelphia Orchestra, the Boston Symphony, the New York Orchestra and the Juilliard Orchestra Bring Wide Variety of Symphonic Music to Audiences in Manhattan — Toscanini Continues Beethoven Series and Gives Tommasini Novelty—Koussevitzky Brings Out New Works by Roy Harris and Edward Burlingame Hill—Dalies Frantz, Schubert Memorial Prize Winner, Plays With Philadelphia Orchestra — Dr. Kurt Hetzel Makes New York Debut as Conductor

WITH five orchestras appearing in New York during the past fortnight, the variety of symphonic music has been unusual and of particular interest from many points of view. Toscanini's all-Beethoven series has been heard by devotees and acclaimed as a revelation of new beauties in familiar works. He also played Tommasini's *Chiari di Luna*, two pieces, one of which, *Churches and Ruins*, was a novelty here. Serge Koussevitzky brought out Roy Harris's *Symphony* with the title, 1933, at one of his pair of concerts, and Edward Burlingame Hill's *Concertino* for piano and orchestra with Jesús María Sanromá as soloist, at the other. Dalies Frantz, pianist, played Beethoven's *C Major Concerto* at his prize appearance under Stokowski.

The orchestra of the Juilliard School of Music was heard in two of a series of concerts illustrating the literature of the concerto with distinguished soloists including Josef and Rosina Lhevinne, George W. Volkel, Georges Barrère, Ernest Hutcheson, Alexander Siloti, Louis Persinger, Edouard Déthier, Hans Letz, Albert Stoessel, James Friskin, and Oscar Wagner. Dr. Kurt Hetzel came from Washington to make his debut, conducting the New York Orchestra.

Concerto Program Given at Juilliard School

The first concert in a series of six designed to illustrate the literature of the concerto took place at the Juilliard School of Music on Friday evening, Jan. 19, enlisting the services of ten of the faculty members. Four concertos were given, two of the four being, however, different versions of the same work.

It was a felicitous idea to open the program with the Vivaldi *Concerto in B Minor* as originally written for four solo violins and string orchestra, and immediately follow it with Bach's arrangement of the same work in the key of A Minor, with four solo pianos in place of the solo violins. In the original version Edouard Déthier, Hans Letz, Louis Persinger and Albert Stoessel were the violinists and Ernest Hutcheson, the conductor. The piano parts in the Bach version were played by Rosina Lhevinne, James Friskin, Mr. Hutcheson and Oscar Wagner, Mr. Stoessel conducting.

Among other works presented was Handel's *Concerto in D Minor* for organ, with George W. Volkel as soloist. He used the cadenzas written by Guilman. Mozart's *Concerto in E Flat* for two pianos was played by Josef Lhevinne and Mme. Lhevinne, who inserted the cadenzas Ernst von Dohnányi wrote for this work. Mr. Stoessel conducted. A large audience was in attendance and gave every evidence of finding the concert one of unusual interest and significance.



Dalies Frantz Played a Beethoven Concerto at His Schubert Memorial N.F.M.C. Prize Appearance Under Stokowski. He Is Now Under the Management of Evans and Salter

Russian Music for Children

New York Philharmonic - Symphony, Ernest Schelling, conductor. Concert for Children and Young People. Carnegie Hall, Jan. 20, morning:

All-Russian Program
Overture, *Romeo and Juliet*.....Tchaikovsky
Entr'acte and Hopak from *Kovantchina*,
Moussorgsky
Excerpts from *Schéhrazade*,
Rimsky-Korsakoff
Song: *The Pedlar*
Isamay Balakireff-Casella
Berceuse and Finale from *The Firebird*,
Stravinsky

Mr. Schelling, besides conducting this interesting program, gave an informing and easily understood talk on Russian composers in general and the "Five" in particular. There were also beautiful screen pictures of Russian scenes and Russian life. A chorus from the Henry Street Settlement sang *The Pedlar* first in order to familiarize the audience with it before everyone was asked to join in.

Toscanini Revives Old Overtures

New York Philharmonic - Symphony, Arturo Toscanini, conductor. Carnegie Hall, Jan. 21, afternoon:

Overture to *Faniska*.....Cherubini
Symphony No. 2, in C.....Schumann
Scherzo from *A Midsummer Night's*
Dream Mendelssohn
Tone Poem, *Don Juan*.....Strauss
Overture to *Semiramide*.....Rossini

The overtures which began and ended this program were of antiquarian interest—and something more, by reason of the superb artistry and the perfection of ensemble with which they were played; but neither is to be considered symphonic music of consequence. With a lesser conductor or a poorer orchestra their presence on a program of this character might have been more irritating than pleasurable.

Faniska, the records indicate, was last played in New York in 1876. It is the dust of history now, its once-proud craftsmanship having become commonplace with the passing of a century, its thematic substance secondary stuff as compared to the music Beethoven was giving the world at about the same time. The *Semiramide* Overture boasts one of the finest examples of the Rossini crescendo and Toscanini builds this sort of thing incomparably well. But its place is in the opera pit where its bravado and its type of melody ring much more true than they do in the concert hall.

The Schumann, Mendelssohn and Strauss works were accorded rarely beautiful performances, glowing as to tone and possessing the Toscanini hallmarks of conspicuous clarity, rhythmic vitality and lyric persuasiveness—these extending equally to the most gossamer-like passages of the Scherzo and the most vaulting climaxes of the tone poem.

Schubert Memorial Winner Plays with Stokowski Forces

Philadelphia Orchestra, Leopold Stokowski, conductor. Soloist, Dalies Frantz, pianist. Carnegie Hall, Jan. 23, evening:

Transcriptions: *Eine Feste Burg*; *Prelude in E Flat Minor*, and *Chorale-Prelude, Wir glauben all' an einen Gott*.....Bach
Concerto No. 1, in C, Op. 15.....Beethoven
Mr. Frantz
Symphony No. 3, in F.....Brahms

This was a program adroitly contrived to exhibit the finest qualities of the famous Stokowskian ensemble and one that probably would have assured the success of the concert, so far as the majority of Philadelphia Orchestra patrons were concerned, if the young soloist had proved inadequate. Mr. Stokowski's Bach transcriptions, whatever the exceptions of purists and other conscientious objectors to the practice of rifling all other departments of music for the battenning of the orchestras, are about as sure-fire as anything this conductor can present. Of the Brahms symphonies, the Third is the one the Philadelphia conductor does most ravishingly well. The promise these works held for superb playing was

stirring realized. This time, the purple patches were almost continuous.

But neither Beethoven nor young Mr. Frantz was to be excluded from the splendors of the evening. Beethoven, too, was young when he wrote the *C Major Concerto*. He was a greater and profounder master later, but he had dash and fire and a wealth of notable things to say when he put this relatively early work on paper.

Mr. Frantz, winner of the award given jointly by the Schubert Memorial and the National Federation of Music Clubs, and the first of the Federation winners to profit by the new arrangement whereby appearances with this orchestra are accorded those who top their competitors, had a spark of his own to match the glow in this music. At times his technique was more impressive than his tone—considerations beyond his control may have entered into this—but his was playing that in grasp of subject and structure, precision and fleetness of fingers, dynamic contrast and rhythmic elan, and, most of all, spirit and style, was quite equal to the task, the opportunity and the occasion. The cadenza of the first movement was something of an achievement. The slow movement had its measure of poetic charm. Mr. Frantz, who as a Naumburg prize winner had been presented in recital in New York before win-

(Continued on page 102)

EARL WEATHERFORD Tenor

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Cincinnati Enquirer

"One of the finest experiences to be remembered was the tenor voice of Earl Weatherford." *Toronto Mail and Empire*

"His is the clearest diction I have ever heard on the concert stage."

Hartford Courant

"A beautiful tenor voice, sound musicianship, rare interpretive sense and vibrant personality."

Lexington, Ky., Herald

IN DUO RECITALS

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Harvey Gaul, *Pittsburgh Post Gazette*

"Both young men are the possessors of lovely voices. Their ensemble work being exceptionally fine, due to the beautiful blending and quality of each voice."

Zanesville Times Recorder

"The singers attracted their hearers by the pleasing combination of artistry, musicianship and delightful personalities."

Dominion-News, Morgantown, W. Va.

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"Rich, vibrant voice . . . great beauty of tone . . . fine sense of the dramatic."

Lexington, Ky., Herald

"Well articulated phrasing, warmth of expression, clarity of diction, and an understanding of the emotional content of the music."

New York World-Telegram

"Unusual interpretive and musical gifts."

Pittsburgh Sun-Telegraph

"Solid musicianship and a sure instinct for style."

New York Herald Tribune



CONCERT MANAGEMENT VERA BULL HULL
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Orchestral Concerts in Manhattan

(Continued from page 101)

ning the Schubert Memorial award, may consider that he has begun his career as a pianist altogether fortunately. Like the young master whose music he played, he should grow. T.

Toscanini Continues Beethoven Series

New York Philharmonic - Symphony, Arturo Toscanini, conductor. Carnegie Hall, Jan. 25, evening:

Third Concert of Beethoven Cycle
Overture to Leonore, No. 1
Symphony No. 4, in B Flat
Adagio; Andante quasi Allegretto from The Creatures of Prometheus
Symphony No. 5, in C Minor

The infrequently-heard Leonore Overture was an excellent beginning. Its usually obvious inferiorities to the so-called Third were less striking through Mr. Toscanini's reading. The Fourth Symphony had a limpid and unmannered performance, free from rhythmic distortions and other things which have at times obscured some of its beauties.

The two movements from the Prometheus ballet were charmingly presented. The Fifth Symphony, however, was the business of the afternoon and no exception could be taken to anything about its presentation. Even those who do not admire the work must have been won over. The audience was obviously impressed. Y.

Kurt Hetzel Makes Debut

New York Orchestra, Kurt Hetzel conducting. Carnegie Hall, Jan. 26, evening:



Roy Harris's Symphony, 1933, Had Its First Hearing Under Koussevitzky

From Le Carnaval du Parnasse: Air gracieux; Air pour les masques de Mondonville
Symphony in D Minor.....Franck
Don Juan.....Strauss
Prelude to Die Meistersinger.....Wagner

Kurt Hetzel, known for several years as a conductor in Washington, D. C., and previously active in Europe, appeared on the conductor's stand for the first time in New York at an extra concert of the New York Orchestra of which Nikolai Sokoloff is conductor. His program contained nothing avowedly new except the de Mondonville excerpts which were announced as a first public performance but which, if memory serves, were conducted by Mr. Sokoloff at a concert of the Cleveland Orchestra here some years ago. They are quaint and charming pieces, for strings and two flutes, in a certain grave and gracious manner of the eighteenth century.

The audience responded cordially to Mr. Hetzel's exposition of the three major works on the list. He conducted without score, and his interpretation of the Franck seemed to be more a search for its esoteric than its dramatic qualities. The Don Juan moved with spirit and the Meistersinger Prelude brought a resounding climax to the evening. F.

Toscanini and Mixed Magic

New York Philharmonic - Symphony, Arturo Toscanini, conductor. Carnegie Hall, Jan. 28, afternoon:

Symphony in C Minor, No. 3.....Saint-Saëns
Chieri di Luna (Moonlight); Chiese e ruine (Churches and Ruins); Serenata.....Tommasini
Prelude to Tristan und Isolde.....Wagner
Daphnis and Chloë, Suite No. 2.....Ravel

The latter half of this program was a study in mixture of magics, and it might be said that they didn't mix very well. There was no magic at all for this reviewer in the first half, for the noisy and sentimental emptiness of the Saint-Saëns seems hardly worth the superlative efforts of Toscanini and his men. The glorious Tristan music and Ravel's shimmering suite have each their own brand of enchantment, and there is a certain quality of fine scoring and effectiveness in the Tommasini pieces. But each would have seemed fairer without the other two, and as a result, none of their magics worked completely, in spite of the really sumptuous playing and quality of tone which was given them under the maestro's sympathetic hands.

The first part of Tommasini's Moonlight had not been heard for some time, although the second had been played by Mr. Toscanini two years ago. It is, as has been said, effective music, with some beautiful orchestration, especially for woodwinds, and belongs definitely to the ideology of Debussy. Nevertheless, it has its own personal charm, and the audience would have gladly welcomed the composer for a bow. But he had taken one the previous evening and was not at this con-



Edward Burlingame Hill's Concertino Was First Heard Here at a Boston Symphony Concert

cert. There was enthusiasm, mounting to ovational proportions, for the last two works. Q.

Two Beethoven Symphonies

New York Philharmonic - Symphony, Arturo Toscanini, conductor. Carnegie Hall, Feb. 1, evening:

Fourth Concert of Beethoven Cycle
Symphony No. 6, in F, Pastoral
Symphony No. 7, in A

Few, if any, conductors can play the Pastoral Symphony as Mr. Toscanini plays it. The same restraint, the same perfect sense of proportion both in dynamic and qualitative values that have illuminated the other symphonies of the same composer were brought into play with this work, which at best is not without banal moments.

The far greater Seventh Symphony was magnificent in its contrasts, and here again Mr. Toscanini projected the emotional and spiritual depths of the music in a manner wholly satisfying.

In spite of inclement weather, there was a large audience which listened intently and applauded enthusiastically. N.

Koussevitzky Introduces Roy Harris Symphony

Boston Symphony, Serge Koussevitzky, conductor. Carnegie Hall, Feb. 2, evening:

Appollon Musagete.....Stravinsky
Symphony: 1933.....Roy Harris
(First Performance in New York)
Symphony No. 4 in E Minor.....Rahms

That the mannerisms of Stravinsky's so-called neo-classical period are becoming increasingly stale to concert audiences was attested by the extremely cold reception given the Appollon Musagete on this occasion. And the reception was by no means unmerited. A hashed over pot-pourri of antiquated "period" clichés, this work, which once had at least the merit of a certain quaint novelty to recommend it, is now as obviously dated as last year's styles in millinery.

The Harris Symphony was a far more virile manifestation, and, indeed, gained considerably by the juxtaposition. Here and there it contains moments of a sort of lyric beauty and rhythmic strength which characterize more than one of the composer's shorter chamber works. The effect was, however, disappointing as a whole. Mr. Harris has not yet shown himself capable of encompassing the structural problems of a large symphonic work. The framework sagged frequently, and spurts of inspiration, striking in themselves, failed to materialize into the sustained lines which the form demands. The work, meticulously performed by Dr. Koussevitzky and the orchestra, was heartily applauded, and the composer was called several times to the stage.

The Brahms Symphony was given a performance the characteristics of which were immaculateness, great clarity, and a total lack of the breadth of style which would have attended a really profound interpretation. G.

Second Juilliard Concerto Concert

The second concert in the series by the orchestra of the Juilliard School of Music, Albert Stoessel, conductor, illustrating the literature of the concerto, was given in the school auditorium on the evening of Feb. 2. The soloists were Georges Barrère, flutist; Louis Persinger, violinist, and Alexander Siloti, pianist.

Mr. Barrère began the program with Mozart's Concerto for flute, played with his customary finish and exquisite tone, which won a ready response from the audience. Mr. Persinger's playing of the Beethoven Concerto, which followed, was beautifully proportioned and scholarly in every respect. Mr. Siloti, who selected Liszt's Totentanz, gave a beautiful demonstration of classical style in a work which he is particularly suited to project. N.

New Work by Edward Burlingame Hill for Piano and Orchestra Played

Boston Symphony, Serge Koussevitzky, conductor. Soloist, Jesús María Sanromá, pianist. Carnegie Hall, Feb. 3, afternoon:

Verklärte Nacht (Radiant Night).....Schönberg
Concertino, Op. 36.....Hill
Mr. Sanromá
(First Time in New York)
Schéhérazade.....Rimsky-Korsakoff

Two works on this program had novel interest for the audience: the infrequently played Schönberg, and the new Hill work. As the creation of a youth of twenty-five, Verklärte Nacht impresses one more and more as a real achievement. Schönberg caught the peculiar atmosphere cloaked in the words of Richard Dehmel's poem, Weib und die Welt, and wove it successfully into a dramatically beautiful texture of musical tone. Vibrating, youthful, romantic music, typical of the first manner of this composer, it was played superbly by the orchestra.

Mr. Hill's composition does not live up to the promise of its early measures, though it compensates in complicated rhythms and spasmodic coloring for what it lacks in thematic material. The work has the effect of modern jazz superimposed on French impressionism, demanding a brittle treatment by the solo instrument. If it only sustained this pattern in fuller development, the work might well hold its place among modern works of this type, for it is agreeable and effective music. Mr. Sanromá played with the rhythmic brilliance demanded of the composition, the nature of which is quite suitable to his style and temperament.

Schéhérazade does not grow pale with repeated hearings. In the hands of a great orchestra, it glows in all the richness of its colorful splendor. Dr. Koussevitzky, however, is not above criticism for affectations of rubato and exaggeration which tended to mar the continuity of this thrice-known and thrice-loved work. M.

Toscanini at His Most Expert

New York Philharmonic - Symphony, Arturo Toscanini, conductor. Carnegie Hall, Feb. 4, afternoon:

Overture to Iphigenia in Aulis.....Gluck
Symphony in D (B. & H. No. 4).....Haydn
Adagio; Andante quasi Allegretto, from The Creatures of Prometheus.....Beethoven
Variations on a Theme of Haydn.....Brahms
Passacaglia and Fugue in C Minor, Bach-Respighi

The expertness of Toscanini as a weaver of tonal beauty for its own sake, and as an architect of musical structures whose mastery of the orchestra corresponds with the original mastery of composers of diverse aims and the most contrary styles, was superbly illustrated at this concert. Save for the inflations of the Respighi transcription of the Bach Passacaglia and Fugue, this was not a program of an emotional order, though it was not to be denied that the Gluck Overture had its measure of dramatic stir.

The Italian maestro's distinctive treatment of the Haydn Clock Symphony is well known and much admired, as is his remarkable tracery of the Brahms Variations. No previous performance of either has surpassed the beautifully clear and faultlessly proportioned achievement of these works on this occasion. The playing was of the highest quality throughout, with the exception of an unwonted hardness in the brass and woodwinds in the Respighi transcription, which doubtlessly presents temptations for over-blowing. T.

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(Continued from page 100)

Montalvo Appears with Group

Beaucaire Montalvo, Spanish dancer, appeared with his dance group in a recital of Spanish and Gypsy dances in the Forrest Theatre on the evening of Jan. 28. A large audience responded cordially to a program which had the earmarks of authenticity. Mr. Montalvo was assisted by Pavia Dorez, a solo dancer of charm and verve; by Sonia Troyano, singer of Gypsy songs, and by Vincent Sorey and his Gaucho Orchestra as accompanists. The program was a varied one, including popular dances of many moods to music which ranged from Valverde to de Falla. Mr. Montalvo was seen to advantage in a Bullfight Dance, a Fandanguillo de Almeria and a Serenata Andaluza. The work of the ensemble was characterized by precision and youthful energy. E.

Nadia Reisenberg Returns

Nadia Reisenberg, pianist, not heard in a solo recital in New York for several seasons, returned to delight a large audience in the Town Hall on the evening of Jan. 29.

Beginning her program with Mozart's Pastorale Variée, Miss Reisenberg made clear that all the treasurable qualities that have graced her playing in former recitals were still present, particularly those concerning that vague thing known as "style." If the Godowsky arrangement of the Bach D Minor Suite, No. 2, which followed, was a trifle overemphatic, the performance was always musical and in proportion to the artist's conception of it. Schumann's F Sharp Minor Sonata was delightfully played. Of three Ravel pieces the Menuet from Le Tombeau de Couperin was the best. The Stravinsky F Sharp Etude was a triumph of dexterity. Prokofiev's D Minor Etude and Liszt's Spanish Rhapsody completed the list. D.

Roth Quartet Introduces Work by Harris

The Roth Quartet: Feri Roth, Jeno Antal, Ferenc Molnar and Janos Scholz. Steinway Hall, Jan. 29, evening:

Quartet, No. 7 Milhaud
Variations in Three Movements, Roy Harris
(First Performance in New York)
Quartet, No. 2, in D Flat Dohnanyi

In this program, the second in the Contemporary Chamber Music Festival, the Harris Variations were of chief interest. The piece is not, in the conventional sense of the idea, a set of variations. Rather, there are three distinct and well-defined movements which formally represent variations of a simple theme (E. S. (E. Flat) C.—the initials of Mrs. Elizabeth Sprague Coolidge). The music is of a genuinely polyphonic nature—unlike much new quartet music which one hears today. The composer's treatment of his material demonstrates clearly his extraordinary command of technical resources. But, more than this, the Variations have an uncommon spiritual and emotional significance. It has so often been said that Harris expresses in his music something which is distinctly American. This writer would like to reiterate the statement. In his efforts to delight and amuse, Milhaud has, in his Seventh Quartet, written a work which would better serve as a background to conversation at a tea party than as a concert piece. The long melodic lines remain banal, even though they are thickly coated with harmonies of the sort of modernity which makes the listener feel that he is hearing "wrong notes." The interminable Dohnanyi Quartet buried itself in its own ponderousness.

The Roth Quartet must be commended for its sympathetic fidelity to the music, its meticulously smooth ensemble playing, fineness of tone and sensitive interpretations. L.

Frances Pelton-Jones Gives Program of Antique Music

At the second of two recitals of harpsichord music given in the ballroom of the Hotel Plaza, on the afternoon of Jan. 30, Frances Pelton-Jones had the assistance of Alice Paton, soprano, and the Rock Spring Quartet. The personnel of the quartet includes Mr. and Mrs. Frederick T. Kelsey, violinist; Benjamin Levin, viola player, and Russell B. Kingman, cellist.

Miss Pelton-Jones opened the program with Bach's French Suite in E, giving it an authentic performance on the instrument for which it was written. She also played arrangements of excerpts from Handel's Rinaldo and Mozart's Don Giovanni, and Mozart's Ronda à la Turque, this last by request. To harpsichord accompaniment, Miss Paton sang works by Veracini, Giordani and Mozart at one appearance with artistry, and later was heard in songs by Arne and Bishop. The quartet gave a fine performance of Mozart's Quartet in D Minor. Y.

Horowitz Applauded in First Recital of the Season

Vladimir Horowitz, pianist. Carnegie Hall, Jan. 30, evening:

Chorals: Come, O God Creator; Now Comes the Gentiles' Savior; Rejoice, Beloved Christians; Joy Is in You.... Bach-Busoni
Sonata in E Flat, Op. 81..... Beethoven
Arabesque Schumann
Sonata quasi Fantasia (Après une lecture du Dante) Liszt
Etudes, E Flat Minor, Op. 10, No. 6; A Minor, Op. 25, No. 11; Mazurkas, C Sharp Minor, A Minor; Scherzo, B minor—Chopin
Serenade to the Doll (from Children's Corner): Two Etudes Debussy
Danse Russe from Petrouchka.... Stravinsky

What was most apparent at the pianist's first recital of the season (a benefit for St. Faith's House in Tarrytown) was the rich growth in the purely musical side of his art. His phenomenal technique was none the less brilliant, but it was consistently used at the service of the composer and his ideas, and a new warmth of emotional feeling and instinct for the deeper regions where music dwells alone and serene informed Mr. Horowitz's playing



The Hart House String Quartet Joined Forces With Harriet Cohen in a First Performance of Elgar's Quintet in A Minor

throughout. Particularly was this notable in the Beethoven and in the more introspective moods of the Chopin works. Not even in the Liszt Sonata or the Chopin A Minor Etude did he sacrifice the musical element for the merely showy brilliance which lies temptingly in these works. The Debussy was charmingly played, especially the seldom heard Etudes, composed on arpeggios, and Variations on five-finger exercises (after Czerny), and the Stravinsky, of course, brought the expected dazzling close. The pianist yielded to the insistence of his rapt audience for only two encores—but the program had been a taxing one. F.

Sigrid Onegin Wins Favor in Attractive List

Sigrid Onegin, contralto. Hermann Reutter, accompanist. Assisting artists, Albert Chiaffarelli, clarinet; Mitya Stillman, viola. Town Hall, Jan. 31, evening:

Aria from La Cenerentola..... Rossini
Zweigesang; Wiegenlied in drei Tönen; Wach auf Spohr
Cradle Song of the Virgin; Longing at Rest, Brahms
Ueber Nacht; Nun wandre, Maria; Die ihr schwebet; Epiphanias; Zum neuen Jahr; Morgenstimmung Hugo Wolf
Aria from I Vespi Siciliani..... Verdi

This program, happily, possessed elements of novelty and thus escaped the monotony of the run of song recitals. The glorious voice and unusual vocal mastery of the contralto were heard to unusual advantage in the opening and concluding opera excerpts, both usually sung by sopranos because of their demands for coloratura, though the Cenerentola part, like that of Rosina in The Barber of Seville, was written for contralto. The Spohr songs unquestionably have dated but it was interesting to hear them in juxta-



Harriet Cohen Impressed With Her Artistry in a Piano Recital of English Music, in Which She Was Assisted by the Hart House String Quartet

position with the Lieder of Brahms, the more so because of the tasteful playing of the clarinet parts by Mr. Chiaffarelli, whose pianissimo was quite as fine as the singer's. Perhaps the most stirring instance of Mme. Onegin's power in interpretation was found in Wolf's Ueber Nacht, which was sumptuous in color as well as rich in emotion. The recitalist chose to "act out" the close of Epiphanias, apparently with the approval of many in the audience.

(Continued on page 108)

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Ensemble

Revised Small Dictionary

(Continued from page 58)

geois culture; for Reinhardt, a revue; for the management, a deficit; for the public at large, a perverted form of amusement. A phenomenon which will succeed in outliving its own death by centuries.

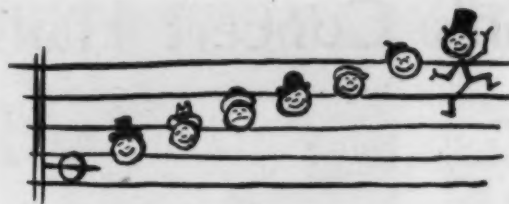
Operetta. In contrast to opera, which more and more is assuming a mundane character (Brecht), operetta is the vehicle for expressing real pathos, noble passions, deep love-grief and the truly eternal problems of mankind. Lehar therefore is the legitimate heir and continuer of the Greek tragedy, whereof even the optimism of his titles cannot deceive the initiated.

Pianist. Professional name for piano players; a misleading word, since the piano now is played *forte* only; "Fortist" would be a better word.

Rendition. At one time an art which humbly placed itself behind the work it strove to serve; today, apparently, the central principle of our musical life. At the time of Mahler the name of the conductor still did not appear on the program; today one needs a microscope to read the name of the composer.

Rhythm. Formerly, that quality of music beyond the range of theoretical investigation; today, as a "timely dimension," the most investigated subject in the American music-world.

Romanticism. In esthetics of the last decade, a punishable invective which no grown-up composer could countenance; today, the idol of those who hear the grass grow, the up-to-date atelier-parole, the newest fashion of good society.



Key



Contract



Rendition

Saxophone. Antiquated wind-instrument dating from the beginning of the 19th century.

Sociology. Modern substitute for aesthetic-critical knowledge. Whatever cannot be defined is looked at from the sociological point of view. From the wrong application of this discipline derives the heresy that a music which pleases hundreds of thousands is better in itself than one which pleases hundreds only. Previously it was worse yet, because it was vice versa.

GOLSCHMANN GIVES MODERN NOVELTIES

Concerts by St. Louis Symphony Stir Enthusiasm—Soloists Welcomed

ST. LOUIS, Feb. 5.—Sibelius's Second Symphony was given its first hearing in this city at the St. Louis Symphony's ninth pair of concerts on Jan. 5 and 6. The work had a profound reading at the hands of Vladimir Golschmann and aroused marked enthusiasm. Scipione Guidi, concertmaster, was the soloist, giving a most artistic and sincere interpretation of Saint-Saëns's Concerto in B Minor. He was obliged to add several encores. The program was begun with Beethoven's Coriolanus Overture.

The tenth pair of orchestral concerts on Jan. 12 and 13 was given without a soloist. Again Mr. Golschmann's fine taste in program-making was in evidence. We heard first the local performance of Four Polish Dances by Tansman, the Oxford Symphony of Haydn, Handel's Water Music in the arrangement made by Harty and Rimsky-Korsakoff's Caprice on Spanish Themes—all played with the musicianship which distinguishes Mr. Golschmann's achievements.

Recitalists Receive Applause

Richard Crooks appeared as recitalist on the Principia Concert and Lecture Course in Howard Hall on Jan. 12. He sang three arias by Handel; five songs from Schubert's cycle, *Die Schöne Müllerin*; an aria from *Linda di Chamounix*; two old English songs; and *Retreat* by La Forge. Mr. Crooks's artistry was greatly admired, and he was called on for many encores. Frederick Schauwecker provided fine accompaniments and played several solos.

Sergei Rachmaninoff paid his annual visit on Jan. 15, giving a recital in the Odeon under the Cueny Concert Direction. It is superfluous to say that his playing was thoroughly satisfying in every respect. Featured on the program were Beethoven's Sonata, Op. 31, No. 2; Mr. Rachmaninoff's transcription of the Bach Violin Sonata in E, and two of his own preludes; and works by Borodin, Debussy and Chopin. At the

end of the recital, the Weber-Tausig Invitation to the Dance brought salvos of applause.

A large audience in the Odeon on Jan. 3 again revelled in the singing of the Vienna Sängerknaben. The boys appeared under the Cueny Concert Direction; and included the operetta, *Wedding by Candlelight*, in their program.

Corrine Frederick and Mrs. David Kriegshaber gave a two-piano recital on Jan. 16 in the Wednesday Club Auditorium for the benefit of the Women's Committee of the St. Louis Symphony. Their program, which was skillfully and co-ordinately presented, contained works by Beethoven, Saint-Saëns, Hill, Debussy, Manuel Infanta and Roger Ducasse.

The monthly meeting of the Musicians Guild, held at the College Club on Jan. 14 featured Ethel Binnington, soprano, and the Gray-Olk Women's String Quartet.

SUSAN L. COST

Dalcroze Teachers Hold Demonstration

A public demonstration of Dalcroze Eurythmics will be given under the auspices of the American Dalcroze Society, on the afternoon of Feb. 10 in the auditorium of the new School of Education of New York University.

Paul Boepple, director of the American Dalcroze Institute, will be in charge. The following teachers and their pupils will appear: Elsa Findlay, Lucy Duncan Hall, Marguerite Heaton, Charlotte Littell, Hannah Neviaskey, Lola and Meta Rom; and the staff of the American Dalcroze Institute, including Helen Clark, Gabrielle Egger, Johanne Gjerulff, Frances Teall Mangravite, Irene Middlesdorf, Harvey Pollins and Loma Roberts.

Ruggiero Ricci Scores in Kansas City

KANSAS CITY, Mo., Feb. 5.—An audience of several thousand acclaimed Ruggiero Ricci at the violin recital he gave in Convention Hall on Jan. 23. Ralf Angell accompanied. The event was the second in the Fritschy Concert Series.

B. L.

MARY HOPPLE

Contralto



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ROCHESTER FORCES DIRECTED BY HARTY

Orchestra and Audience Respond With Enthusiasm to Guest Conductor

ROCHESTER, Feb. 5.—The Rochester Philharmonic, with Sir Hamilton Harty as guest conductor and Cecile Staub Genhart as piano soloist, gave a fine performance of a well-chosen program on Jan. 25 in the Eastman Theatre.

As on previous occasions when he has led the orchestra, Sir Hamilton aroused an enthusiastic response from the players, and the large audience reacted in the same manner. His energetic and inspired leadership seemed to revitalize the composition presented. Sibelius's Fifth Symphony had a vivid interpretation, and the Suite from Kodály's *Háry Janos* was especially delightful. Other works were the Overture to *The Bartered Bride* and Mozart's *Eine Kleine Nachtmusik*.

Mrs. Genhart's readings of the solo parts in Honegger's *Concertino* for piano and orchestra and the *Burleske* of Richard Strauss were admirable to a high degree.

Sir Hamilton's previous appearance with the orchestra, on Jan. 18, was the signal for tumultuous applause. On this occasion the program he gave contained his transcription of Handel's *Water Music*, Brahms's Second Symphony, the Polka and Fugue from Weinberger's *Schwanda*, In a Summer Garden by Delius, and Stanford's *Irish Rhapsody*.

Dr. Josef Hofmann was acclaimed in the piano recital he gave in the Concert Series in the Eastman Theatre on Jan. 19.

MARY ERTZ WILL

CZECHOSLOVAKIA HONORS FOUR FAMOUS SONS

Anniversaries of Dvorak, Suk, Smetana and Janáček Celebrated

By DR. PAUL STEFAN

PRAGUE, Feb. 1.—Czechoslovakia is celebrating this year the anniversaries of four of her most important musicians: Anton Dvorak, Bedrich Smetana, Leos Janáček and Josef Suk. Only the last-named is living; and his sixtieth birthday on Jan. 4 was widely observed. Among other honors bestowed on him was the honorary degree of doctor of philosophy by Masaryk University at Brünn.

Suk is considered in his native country to be one of the most representative composers of the day. As a performer, he is known everywhere as the second violinist of the celebrated Bohemian String Quartet, which he formed with Hoffmann, Nedbal and Wihan, and to which he belonged until last year. Students who have worked under his guidance revere him as a teacher. Today he is rector of the State Conservatory in this city.

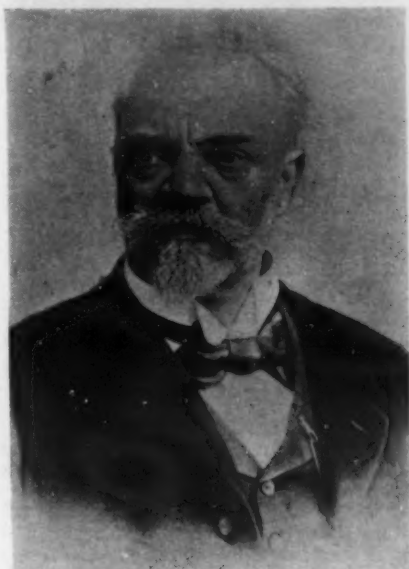
Suk was born in the Bohemian village of Kladno. From his father, who was both a schoolmaster and a music teacher, he received his first lessons. The innate musical talent of the Czech has been known to the world for centuries, and in young Josef this gift early became apparent. Before he had outgrown his teens he had composed a mass for the village church, a work which was recently found and given performance.

A pupil of Dvorak, Suk married the composer's daughter. She died within a few years, and the sorrow caused by this bereavement, together with his filial devotion to Dvorak, form what might be called the *leitmotive* of Suk's creative work. A cycle of four symphonic works, composed during a period of more than two decades, deals continuously with the deep impression made on him by death and with the transcending influence of love.

The latter is evident in the great symphonic Epilog, which had its first performance in Prague before an audience in which the President of the Republic and heads of government departments were auditors. The work caused a remarkable sensation, and left a deep impression. It was heard by practically

the whole country, as the concert was broadcast by the Prague Radio Station; and today, throughout the land, compositions by Suk are being generally performed.

Dvorak's death occurred on May 1, thirty years ago. The interval of time is significant because, in some coun-



Anton Dvorak

tries, such as Germany and Switzerland, copyrights expire at the end of thirty years. Austria has passed a copyright law extending over fifty years, which is the length of time protecting copyrights in Czechoslovakia; but since many of Dvorak's compositions were published in Germany, the question of their reproduction is now debatable. Whether they may be legally republished, or whether publishers elsewhere will be controlled by the fifty-year law of this country, remains to be seen.

It is interesting to note that, despite the interest in Dvorak shown in America, where he lived for some years, and in England, biographical material concerning him has emanated chiefly from his countrymen. Only this year has a life of Dvorak appeared in German. It is a revision of a biography by a noted

Czech musicologist, and has been translated into English.

Half a century has passed since the death of Smetana on May 12. He was



Bedrich Smetana



Drtikol, Prague

Josef Suk

nearly sixty years old; and in 1924, a century after his birth, the Czechs held an elaborate festival in honor of

the composer of *The Bartered Bride*, a work which holds its place in the repertoires of opera houses all over the world. The Smetana observance this year will not reach any such proportions as that of 1924, but tributes will nevertheless be very general. In this city the authorities will erect a Smetana Memorial, more than life size, which will be placed at the entrance to the National and State Theatres.

If Janáček were alive, he would be eighty years old on July 3. In his opera



Leos Janáček

Jenufa he produced a work which has been heard in many lands. Janáček's comparatively recent death, in 1928, has not erased from the memories of many musicians who knew him personally the picture of a patriarchal figure. He was often seen at European festivals, and was repeatedly a guest in England, where his appearances took on the nature of triumphs.

The grand old man gave the world many riddles to solve in his operas, symphonies and chamber music. For Janáček was a real folk poet of his country, and built bridges that reach not only to modern music but to the Slavic East as well. One can readily understand how the spirit of the East revives in his compositions. His sensitive and patriotic ear caught the inflections that characterize the voice of his people, and these he translated into operatic melodies. To achieve this result, Janáček had to be both an artist and artful. It was a common occurrence to see him strolling behind several peasants, notebook in hand, jotting down the tonal shades of their speech as they conversed.

Four such anniversaries as these of Dvorak, Smetana, Janáček and Suk, in a country which has the musical importance of Czechoslovakia, are also of importance to all the world.

Felix Salmond Plays at Kochanski Funeral

A part of the musical services was inadvertently omitted from the article on the death of Paul Kochanski in the last issue of *MUSICAL AMERICA*. Following the organ prelude, Felix Salmond, cellist, played the *Adagio affettuoso* from Brahms's *Sonata in F* with Ernest Hutcheson. After this, the *Recordare* from Mozart's *Requiem* was sung by Helen Marshall, Pauline Pierce, Willard Young and Paul Britton.

PIETRO YON

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MR. YON'S NEW ORATORIO, "THE TRIUMPH OF ST. PATRICK"

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Attractive Songs and Instrumental Music Issued

Outstanding Folk Song Collection and Band Music from Schirmer

One of the truly outstanding folk song collections made in any country is the Botsford Collection of Folk Songs (New York: G. Schirmer, Inc.) with English versions by American poets, compiled and edited by Florence Hudson Botsford. Vol. 3, devoted to the folk material of Southern Europe, has just been issued.

Not only does this volume deal with unusually interesting groups of national songs, but the manner in which the compiler and editor has assigned her folk tunes to be harmonized is noteworthy. There are songs of Albania, Austria, Bulgaria; of the four sections that make up Czecho-Slovakia; of France, of Germany, Hungary, Italy, Jugoslavia, Portugal and the Azores, of Rumania, of Spain and of Switzerland.

The tunes chosen are excellent ones and the manner in which they have been harmonized and provided with piano accompaniments that are appropriate is excellent. The arrangements have been made by Alberto Bimboni, Franklin Robinson, William W. Sleeper, Dobro Kristoff, Vlad. R. Georgievitch, Ludmila Vojackova-Wetche, Carl Engel, Gustave Ferrari, John Mokrejs, and others.

This is a fascinating volume, one that should be in the library of all schools and homes. One can get nearer to the soul of a race by knowing its folk music than by sipping its most alluring beverages in out of the way cafes.

From the same publisher we have several works that have a special interest for those who lead bands in our schools. First, the melodious Overture, The Silver Cord, by Charles O'Neill, which has been accepted as the required number of Class C in the National Band and Orchestra contest. A conductor's full score is issued. Edwin Franko Goldman has a new march entitled Children's March (on Songs the Youngsters Sing), which presents bits of Mary Had a Little Lamb, Jingle Bells, Sing a Song of Sixpence, The Farmer in the Dell, Pop Goes the Weasel and other favorites. The arrangement for orchestra is by Tom Clark.

An original march for band is Harry L. Alford's The Purple Carnival, dedicated to the Northwestern University Band, Glenn Cliffe Bainum, conductor. It is issued in small size parts, in a neat purple envelope in harmony with its title.

Two Fine Part Songs by Felix Borowski

Two part songs written with supremely fine technique are Felix Borowski's Winter and Spring, and Sighs (New York: J. Fischer & Bro.), both for unaccompanied

mixed voices. The poems are anonymous ones of the seventeenth century, for which Dr. Borowski has found charming expression. They should be widely heard, as



Felix Borowski, Who Has Written Two Charming Part Songs for Mixed Voices

they are not difficult, and are genuine and sane music, the only kind Dr. Borowski writes; for which he must be praised.

Attractive Songs by Hutchinson and Adrian

Galaxy Music Corporation, New York, as agents in this country for Elkin & Co., Ltd., London, offer two new songs for a man's voice. The one called The Song of Soldiers, by Victor Hely Hutchinson, is a fine martial piece, individually conceived as is all this composer's music. The poem is by Walter de la Mare. The song is for baritone. Orchestral parts may be rented.

In lighter vein is Walter Adrian's A Rambler's Song, issued in high and low keys. There is sounded in this song a decided popular note, which should recommend it to the favor of countless listeners. It is easy to sing and play.

Riegger's Excellent Trio and Porter's Fine Sonata Issued

Wallingford Riegger's Trio for piano, violin and cello and Quincy Porter's Second Sonata for violin and piano, the season 1932-1933 awards of the Society for the Publication of American Music, have just been issued by it through the facilities of G. Schirmer, Inc., New York.

Mr. Riegger's Trio is without doubt in

this reviewer's opinion the best trio to date by an American composer and one of the best modern trios written by any composer. To be sure, the idiom is not that which Mr. Riegger employs in his music this year, but in our humble judgment it is regrettable that he does not. In this Trio he showed enough individuality of speech to have made him feel confident of a future along these lines. But that need not delay us here.

Suffice it to say that this work, with its



Quincy Porter's Violin Sonata Has Been Issued by the Society for the Publication of American Music

swinging Allegro moderato, its enthralling slow movement, Larghetto misterioso, and its final Allegro, can stand on its own in comparison with chamber music from any land. Mr. Riegger not only knows the art of composition, and has a great deal to give us in this trio, but he understands how to write for two stringed instruments, in combination with the piano, as do few others. There is a tremendous mastery of the instruments which enables him to score passages for violin and cello that have a breath-taking brilliance. Technically the instrumental parts, these two and that of the piano also, are very difficult and will require careful preparation for performance. The Trio bears a dedication to Carl Deis, favorably known in New York as composer, teacher and editor.

The Porter Sonata is a brief and in-

dividual work, less effective in a manner than the Riegger, but similarly worthy. Instead of having planned the work on older lines, Mr. Porter is frankly a modernist from his opening measures, Allegro, through his poetic Andante, in which his treatment of the violin is unique, and his Allegro con fuoco, which brings the work to a close. Viewed from a conventional standpoint this sonata will appeal less than some that have been advanced by this society. But it is a work that gains friends on closer acquaintance. Mr. Porter will never be one of the most popular of composers in this land, but those who know this work will at once respect him, both for his intentions and his execution of them. The sonata is dedicated to Lois Porter, the composer's wife, who is an accomplished violinist.

Three Songs of Roland Farley Posthumously Published

Posthumously issued through the devoted interest of his wife, three songs, by Roland Farley, Places Among the Stars, for high or medium voice, Revery and The Son, both for medium or low voice, are sent us by the New Music Press, Inc., New York.

There is a tender quality in Mr. Farley's Places Among the Stars, a poem of Stephen Crane and a lovely mood in his Revery, poem by Leonora Nichols. In The Son, a Ridgely Torrence poem, Mr. Farley has dealt with a curious subject and done it with a musical simplicity little short of extraordinary. The singer who can project the implications of this song to an audience will receive its homage in very definite terms.

Volume II of A Cappella Chorus and Koshetz Part Songs from Witmark

The average octavo publication came into such disfavor a decade ago with reviewers that it has taken the energy and talent of a number of editors of music publishing houses to rehabilitate it. Fortunately one of these editors is in charge of the publications of Witmark Educational Publications.

One of the finest series, which this firm has contributed to the choral literature, is The A Cappella Chorus, compiled, edited and arranged by Griffith J. Jones and Max T. Krone, the various volumes of which have been reviewed in these columns as they have appeared. Now comes Volume II, for easy to medium, three- and four-part mixed voices, devoted to gems of antiquity such as William Dufay's Spring Song, dating from the Fifteenth Century, Heinrich Isaac's O Esca Viatorum, of the same period; pieces by Heinrich Albert, Ravenscroft, Martini, Sabbatini, John Parry, Mozart, Bortniansky, Cowen, some Welsh folk songs, and two Foster songs. The latter have been arranged by R. B. Fitzgerald, while the other songs have been edited or arranged by the editors, Messrs. Jones and Krone. There is an excellent foreword and a diagram for the seating of the chorus.

In the series known as Songs of the Ukraine, arranged by Alexander Koshetz, the Seventeenth Century Ukrainian historical folk song The Cossacks' March is issued, as are a Cossack Romance, an old Ukrainian Church melody, Praise the Lord, a carol, entitled On New Year's Day (Shtchedrivka), Marusia and one called The Cossack.

Like the other part songs that have come to us from Mr. Koshetz's pen, these are done in surpassingly fine style, showing him not only a master of his medium, but a highly gifted arranger in the truest sense of the word. These are all for unaccompanied chorus of mixed voices, four-part, except the Cossack Romance, which is five part and Marusia, which is eight part. The Cossacks' March has a baritone solo in addition to its regular four parts. The English versions of the texts are all well made by Max T. Krone.

Ives Songs in New Music Issue

The October, 1933, issue of New Music was devoted to Thirty-Four Songs by (Continued on page 107)

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HEART WORSHIPS
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Songs and Choral Music Show Individual Trend

(Continued from page 106)

Charles E. Ives. The poems are by Whitman, Byron, Keats, Shelley, Longfellow and some less famous names. The music is indescribable. Mr. Ives is in his own class, revered, nay, adored by a group of young composers, who look on him as a great, unappreciated master who has blazed paths which their feet have trod only these later years. The rest of the music world does not know him. It is doubtful whether this album of seventy-one pages of songs that are not songs will enhance his reputation among musicians and music lovers in general. For the music reveals so little talent.

Master Choruses a Volume of Great Interest

Master Choruses (Boston: Oliver Ditson Co.) is the title of a very attractive volume, octavo size, bound in boards. It contains sacred music for mixed voices, selected by Hugh Ross, John Smallman and H. Alexander Matthews. There is a prefatory note by William Arms Fisher well worth reading, explaining the purpose of the book. The contents are noteworthy, including such things as the Crucifixus from Bach's B Minor Mass, the final chorus from his St. Matthew Passion, César Franck's Psalm CL (edited and organ arrangement by H. Clough-Leigher), How Lovely is Thy Dwelling Place from the Brahms German Requiem, choruses from Handel's Messiah, Judas Maccabaeus and Xerxes, several Gounod pieces, the Blessed Jesu from Dvorak's Stabat Mater, the Stainer arrangement of Schubert's The Lord is My Shepherd and works by Adam, Bizet, Bortniansky, Haydn, Henschel, Ippolitoff-Ivanoff, Kopolyoff, Mendelssohn, Mozart, Palestrina, Pergolesi, Rachmaninoff, Tchaikovsky, Thiman and Victoria. Much of the music is in its original form, but some of it is arranged by worthy names, such as W. W. Gilchrist, H. Clough-Leigher, Harvey Gaul, et al.

Two editions of the book are issued, one containing voice parts only, the other voice parts and piano.

A useful little album is The Junior Anthem Book, containing two-part, three-part and four-part mixed compositions



Roland Farley, Three of Whose Songs Have Been Issued Posthumously

edited by R. Spaulding Stoughton. Many standard compositions appear, well arranged, all with an eye to the practical. Mr. Stoughton has made many of the arrangements; others are the work of H. Clough-Leigher, Kurt Schindler, R. E. Austin, N. Clifford Page, George B. Nevin, William Arms Fisher and Charles H. Morse.

The Wind of March a Splendid Part Song by Cadman

Charles Wakefield Cadman's The Wind of March (Chicago: H. T. FitzSimons Company) is a finely conceived part song for unaccompanied mixed voices, in which

this able composer shows to advantage his flow of melody and appropriate harmony. Again the poem is a good one by his friend and collaborator, Nelle Richmond Eberhart. The part writing is remarkably firm and free and shows Mr. Cadman adventuring in this field with exceptional success. Harmonically, too, he does unusual things with his choral voices, which are freely treated and divided where necessary. This is a capital piece for a gifted chorus. It is dedicated to the Vesper A Cappella Choir of the College of Emporia, Kan., Daniel A. Hirschler, conductor.

Margaret Anderton Begins Interesting Songmelody Series

Margaret Anderton, pianist, lecturer and pedagogue, has begun a series called The Red Songmelody Series, issued by the Oliver Ditson Co., Inc., which is certain to be of use to teachers everywhere. In a full page preface the plan is explained with clarity and conviction; the melody notes are printed in red, the accompaniment in the usual black. And the melody is set for the right hand, with the left hand crossing on the accompanimental chords. This is intended to focus interest on the melody and, incidentally, to "free the reluctant left arm and hand from that cramped, close-to-body tendency so prevalent among rigid, self-conscious players." There is also a page of "directions for playing" printed for each piece. The edi-

(Continued on page 109)

RODZINSKI GREETED IN COLUMBUS LIST

Makes Initial Appearance There as Leader of Cleveland Orchestra

COLUMBUS, Feb. 5.—Dr. Artur Rodzinski made his first Columbus appearance on Jan. 23 before an audience which received the Cleveland Orchestra and its conductor with enthusiastic acclaim. Dr. Rodzinski showed a masterly hand in the making of his program, as well as in its interpretation.

Weber's Oberon overture and Brahms's First Symphony were balanced against works by Moussorgsky and Albeniz and Stravinsky's Fire Bird. Strauss's Tales from the Vienna Woods was added at the insistence of the audience, which seemed loath to leave.

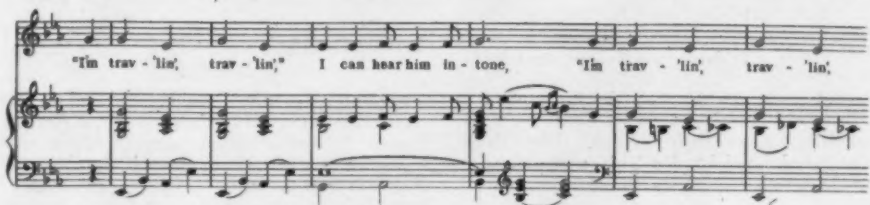
Rudolph Ringwall conducted the Young People's Concert of the Cleveland Orchestra in the afternoon.

Poldi Mildner distinguished herself as a pianist of the most musical type at her concert on Jan. 17 in Memorial Hall. A tremendous program ranging from Bach and Schumann to Liszt seemed to tax her not at all. This recital was a presentation of the Columbus Civic Concerts managed by Herman Amend and William E. Hast.

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(Continued from page 103)

though doubtless others would have preferred having the characterization of the three kings in the postlude left to the admirable playing of Hermann Reutter, whose accompaniments were excellent throughout.

Prior to the Wolf songs the recitalist's production and intonation were sometimes less than her best, but in a series of extras thereafter, this was the Olegin who is among the supreme singers of the day. Altogether delightful were the Brahms Schmied, and two folk songs, the French Les trois jeunes tambours and the German Z' Lauterbach hab ich mein' Strümpf' verloren, the last of which the singer addressed pointedly and humorously to Max Lorenz, the Wagnerian tenor of the Metropolitan, who was seated in the second row. The audience was one of pronounced enthusiasm.

Harriet Cohen Gives English Program

Harriet Cohen, pianist; assisted by the Hart House String Quartet, Géza de Kresz, Harry Adaskin, Milton Blackstone and Boris Hambourg. Town Hall, Feb. 1, evening:

Coranto; Alman; Mr. Sanders His Delight, Gibbons
Movements of the Suite.....Purcell
Sonata No. 2.....Elgar
Quintet in A Minor.....Elgar
Miss Cohen and the Hart House String Quartet
Sonata No. 4, (MS).....Bax
(First Performance)

Although Miss Cohen had been heard earlier this season with the New York Orchestra, this was her first and only recital appearance of the year.

The clever arrangement of very old and very new British music was an extremely good one. The old music impressed with the sincerity of its emotional content as well as its naive humor. The third of the Gibbons pieces was especially delightful. Miss Cohen projected with supreme artistry the guileless music, now grave, now gay, and kept it always in its archaic frame.

Elgar's Quintet suffers from length. It is not music that can be easily grasped at one hearing but is, at all times, dignified and well-proportioned. The performance was smooth and well-balanced, the Hart House musicians and Miss Cohen fusing their interpretative skill in a reading that seemed to bring out of the score all there is in it. The Bax Sonata has thematic interest and vigor. It is conceived in modern idiom and has interesting passages of melody, cleverly harmonized. Miss Cohen's playing was vigorous and highly satisfactory from every point of view.

Frieda Hempel Returns

Frieda Hempel, soprano, gave one of the most interesting and altogether satisfying recitals of the season in the Town Hall on the afternoon of Feb. 4.

Miss Hempel's program was deftly chosen, beginning with the slow coloratura aria from Campra's Les Fêtes Vénitiennes and pieces by Gluck, Mozart and Handel. Songs by Schumann and Schubert, well-contrasted in mood, followed. It is a long time since Die Nussbaum has been so exquisitely sung. Schubert's Auf dem Wasser zu Singen was also of great beauty.

In a Brahms-Wolf group, O Liebliche Wangen and the Storchensbotschaft were the most interesting. A final cluster of folk songs of various nations gave Miss Hempel additional opportunity for displaying varied facets of her art.

The audience was a large one and highly responsive to the singer's work, which received tremendous applause throughout the afternoon. Frank Bibb was the accompanist.

Daniel Morales Gives Recital

Daniel Morales, baritone, with Miguel Sandoval at the piano, was heard in a recital in the Town Hall on the evening of Feb. 4.

Mr. Morales's list included two groups of Spanish works in which some of his best singing was done. Several of these



Harold Dahlquist Gave a Lieder Program Including the Dichterliebe of Schumann

were unfamiliar. The opening section of his program was more or less conventional, except for a monologue from La Tempestad by Chapi. Arias from A Masked Ball and Tannhäuser displayed the singer's ability in operatic fields, and there were songs in French and English.

Mr. Morales gave the impression of being a sincere artist. Besides having a voice of fine quality fairly well handled, he revealed interpretative ability of a satisfactory calibre.

Harold Dahlquist Sings Lieder

Harold Dahlquist, baritone, heard here last season, gave a *liederabend* in the Town Hall on Feb. 5 with Coenraad Bos at the piano.

Confining himself to music by Schubert, Schumann and Wolf, Mr. Dahlquist made his program doubly interesting by going into a field of Schubert which lies beyond the ken of most singers. It is safe to say that of the five Schubert songs he sang, none was really familiar to many persons in the audience. They included: Im Abendrot, Die Sterne, Nachstück, Das Lied im Grünen and Auflösung. The Schumann songs were the Dichterliebe cycle. Those by Wolf were Biterolf, Nachtzauber, Auf dem Grünen Balkon, Wenn du zu den Blumen Gehst and Gesellenlied.

Mr. Dahlquist disclosed unusual ability as an interpretative artist. He fully met all the demands of the extremely exacting list, not only in the matter of tone color but in those things which are beyond mere technique. We need more song recitals of this type.

Especially striking were the Schubert Nachstück and Ich Grolle Nicht in the Schumann cycle. All the Wolf songs were very well delivered. Mr. Bos's accompaniments were splendid.

CONSTANCE TOUSSAINT MILLER, soprano. Lois Townsley, accompanist. National Musical Benefit Society. Jan. 19, evening. Arias by Handel, Mozart and Puccini. Songs in Swedish, German, French and English.

RAFFAELE SGRO, baritone. LENA FERRARI, soprano. Alice Levine-Sales, accompanist. Steinway Hall, Jan. 21, evening. Arias by Handel, Giordano and Puccini and songs of lighter character.

RONA VALDEZ, soprano. Kenneth Walton, accompanist. Waldorf Astoria, Jan. 24, evening. Arias by Spohr, Bellini and Giordano, songs in English and German.

RUDOLF LARSEN, violinist. Harry Anik, accompanist. Barbizon, Jan. 28, afternoon. Mozart Concerto, Bach Suite and works by Grainger, Beethoven, Larsen, Popper and Ravel.

EDWARD SAMMONS, tenor. Nathan Price, accompanist. Barbizon, Jan. 30, evening. Classic and modern works from song literature of Italy, Germany, France, England and America, also the familiar Aubade from Le Roi d'Ys.

In Schools and Studios

La Forge-Berumen Artists are Widely Presented

The program of the La Forge-Berumen Studios, which was broadcast over the Columbia network on Jan. 24, was given by Josephine Sabino, coloratura soprano; Jerry Mirate, pianist, and Frank La Forge, composer-pianist. Miss Sabino was heard in two arias from The Daughter of the Regiment and a group of old English airs. Mr. Mirate played two groups of miscellaneous solos. Mr. La Forge provided his usual beautiful accompaniments.

On Jan. 31 Catherine Dungan, soprano, and Elizabeth Harmeling, pianist, were heard. Miss Dungan, who is a pupil of Harrington van Hoesen, assistant to Frank La Forge, sang two song groups in English. Mr. La Forge accompanied. Miss Harmeling played two groups of solos.

Frank La Forge was at the piano for Richard Crooks, Metropolitan Opera tenor, in a concert at the Academy of Music in Philadelphia, on Feb. 5.

Harrington van Hoesen, baritone, was heard in a concert at Darien, Conn., on Feb. 9. On Feb. 13, Mr. van Hoesen will be in Springfield, Mass., and on March 2, in Great Neck, L. I. He will sing the baritone part in the Brahms Requiem at Columbia University on March 23.

Mme. Justine Gedeon gave a recital in costume at Stamford, Conn., on Dec. 9.

Grace Bard, Pupil of Yon, Appears in Organ Program

A program of organ compositions was presented by Grace Bard, artist pupil of Pietro Yon, assisted by Adele Donahue, soprano, at the Concordia Evangelical Lutheran Church on Jan. 24. The church was filled to capacity. Outstanding features of the program were the Noël Variations of Guilman and a chorale, prelude and fugue of Bach. Miss Donahue sang effectively the Gesu Bambino of Mr. Yon. The concert was followed by a reception.

Pupils of School for Advancement in Music Applauded

Pupils of the School for Advancement in Music, Mr. and Mrs. Winfield Abell, directors, were heard in programs of interest at the monthly tea-musical on Jan. 28, and at the regular fortnightly recital on Feb. 2.

Those taking part in the tea-musical were Mrs. T. O. Lane, pianist; Albin Werner, tenor; Katrina Munn, pianist; Sonya Levin, violinist, pupil of Edwin Ideler; Clair Cornell, soprano; Minni Balzer, pianist; Malcolm Langford, tenor, and Harriet Joyce, harpist.

A Schubert-MacDowell program was given on Feb. 2. Miss Balzer began with a Minuetto and was heard later in Liszt's transcription of The Erl King. Eileen Gorman sang the Ave Maria from Scott's Lady of the Lake, and Miss Cornell, MacDowell's Thy Beaming Eyes. Ida Gitlin contributed Du Bist die Ruh, and Dorothy Blumberg played three MacDowell piano works.

Carl Hein Is Given Reception on Seventieth Birthday

Carl Hein, director of the New York College of Music, was given a reception by the faculty in celebration of his seventieth birthday on the evening of Feb. 2, at the conclusion of a students' musicale. Those taking part in the program included John Bonanni, violinist; Hilda Roehrich, contralto; Leontine Bodenlosz, Maria Sottile, Elsie Drechsler and Robert

Verdi Club Presents Three Singers

The morning musicale of the Verdi Club, Florence Foster Jenkins, president, at the Hotel Plaza on Jan. 17, presented Harriet Maconel, contralto, Giuseppe Radelli, tenor and Clair Alcée, soprano. Miss Maconel won immediate favor in Saint-Saëns, Verdi, and Halévy arias and songs by Edwards, Kramer and Mana-Zucca and sang with Mr. Radelli the duet from Act III of Aida. The great beauty of her voice and her artistry brought her hearty applause. Mr. Radelli sang several Verdi arias, songs by de Crescenzo, Curtis and Leoncavallo. Mme. Alcée gave Mozart,

Mitchel, pianists. Scenes from Mozart's The Magic Flute were given by Mary Morris, Marie Moraud, Miss Roehrich, Camillo Pagano, Benjamin Boyle, Lillian Le Roy and Frances Ceh.

Pupils of Suzanne K. Gussow Heard in Studio Recital

Pupils of Suzanne K. Gussow were heard in a studio recital on Jan. 28. Those taking part were Jennie Gawtoska, David Nadien, Jean Barry, Walter Davidoff, Rosilind Folliard, Henrietta Nash, Claire Rosenberg, Elsie Schwartz, Peggy Rothman and Muriel Reid. These students are members of Mrs. Gussow's classes at the David Mannes Music School, the Christodora House Music School, and her private studio.

New England Conservatory Receives Request for Scholarship

Boston, Feb. 5.—Establishment is announced at the New England Conservatory of the Mary C. Morrison Scholarship for the musical education of a gifted child or children. Miss Morrison died at Newburyport, Mass., April 24, 1913. Winthrop Coffin, a nephew, trustee of the residue of the estate, has added a sum to the original bequest. The conservatory opens its second semester on Feb. 8. A new solfeggio course for children will be given. In the church music department, a course in hymnology, with weekly lectures, will be conducted by Richard G. Appel, of the staff of the music department of the Boston Public Library. A second semester course in the history of education will be held by Francis L. Strickland.

New Artists Join Malkin Conservatory in Boston

Boston, Feb. 5.—Jean Lefranc, viola player, and Alois Vondrak, double-bass, both of whom are first desk men of the Boston Symphony, have joined the faculty of the Malkin Conservatory and will begin teaching there at the opening of the second semester on Feb. 8.

Mr. Lefranc studied viola at the Paris Conservatory, where he was awarded a first prize. He has been solo viola player of the Colonne Orchestra in Paris, a member of the Tournet Quartet, and a member of the jury of the Paris Conservatoire.

Mr. Vondrak is a graduate of the Vienna Academy of Music. He played with the Vienna Tonkünstler Orchestra from 1913 to 1917, and with the Imperial Court Theatre and Vienna Philharmonic orchestras from 1917 until 1925.

Arthur Baecht Pupils Give Semi-Annual Recital

SOUTH ORANGE, N. J., Feb. 5.—The semi-annual recital by pupils of the Arthur Baecht Music School of the Oranges was given in the Marshall School on the evening of Feb. 2, with Margaret F. Loesch, contralto, as guest artist, and the Arthur Baecht String Orchestra. The orchestra, under Mr. Baecht's baton, played the Peer Gynt Suite of Grieg, and shorter pieces. Students taking part included Margaret Jones, Benedict Spindler, Fred Spindler, Hilda Lord, Ruth Williams, Adele Cox, Stephen Birchik, Robert Johnson and Alex McArthur, violinists, and Hilda Cleophas, Edgar Lord, Winifred Palmer, Helen McArthur, Roland Schambach and Anna Mykityshyn, pianists. Miss Loesch sang an aria from Samson and Delilah and songs by Cadman and Lieurance.

Verdi, Gounod and Godard arias and songs by Liszt and Delibes. The accompanists were Kurt Ruhrseitz, Emilio Roxas and Nathan Price. A bust of Verdi by Florence Malcolm Damault was unveiled and presented by her to the club.

Matinee Musicale's New Series

The New York Matinee Musicale gave the first of a series of Saturday afternoon musicales in Aeolian Hall on Feb. 3. The program was presented by Constance Eisenberg, eleven-year-old pianist, and Margaret Hawkins, soprano.

ORMANDY CONDUCTS STIRRING CONCERTS

Minneapolis Symphony Heard in Performances of Colorful Nature

MINNEAPOLIS, Feb. 5. — In spite of the fact that Eugene Ormandy's guest-conducting in the East has been more frequent this season than last, and although his activities as conductor of the Minneapolis Symphony have embraced radio broadcasting as well as the making of records, the needs of the present orchestral season have in no manner been neglected. Every performance has been notable for the high standard which Mr. Ormandy has consistently maintained.

For the sixth concert of the regular Friday night series, Friedrich Schorr was soloist. The section of the program in which he appeared was entirely reserved for Wagner. The second part consisted of a deeply moving performance of Franck's Symphony. Mr. Schorr gave baritone excerpts from *The Flying Dutchman*, *Tannhäuser*, *Die Walküre* and *Die Meistersinger*. The Wagner works for orchestra included the Overture to *The Flying Dutchman* and the introduction to the third act of *Die Meistersinger*.

Strauss Dances Rediscovered

The following Sunday program, entitled *An Afternoon in Old Vienna*, brought the Overture to Mozart's *The Marriage of Figaro* and the same composer's *Eine Kleine Nachtmusik* and Eight German Dances, an excerpt from Schubert's *Rosamunde*, and three Johann Strauss dances, the long-lost scores of which Mr. Ormandy discovered in Vienna last summer. These Strauss dances were *Annen Polka*, *New Pizzicato Polka* and *Leichtes Bluth*. All were hailed with enthusiasm.

Jascha Heifetz was the soloist at the seventh Friday concert. He played the Glazounoff Violin Concerto in A Minor brilliantly and with very musical feeling, also Chausson's *Poème*. The remainder of the program was made up of pieces new to Minneapolis. These were Schönberg's transcription of the Bach St. Anne's Prelude and Fugue, Ravel's *Alborado del Gracioso* and Dohnanyi's *Ruralia Hungarica*, all nobly interpreted.

Jean Carpenter Orchestra Soloist

The program for the eighth concert on Jan. 5 had the Roman Carnival Overture by Berlioz; the suite, *El Amor Brujo*, by de Falla, and Beethoven's *Eroica* Symphony. The suite had been heard here before, but this was the first time the vocal part had been given. Mrs. Jean Carpenter, contralto, impressed by her rendition of it. In the *Eroica*, Mr. Ormandy gave a striking demonstration of his authority and musicianship. It was a marvelous performance. On the following Sunday a Tchaikovsky program contained the Fifth Symphony, the *Nutcracker* Suite and the 1812 Overture, all impressively presented.

A capacity audience heard the ninth concert with Fritz Kreisler playing Beethoven's Violin Concerto. This was the sixth time Mr. Kreisler had appeared with the orchestra and the third time he had played the concerto here. The purely orchestral part of the list was made up of Beethoven's *Egmont* Overture, *Death and Transfiguration* by Strauss, and Kodály's *Hary Janós* Suite.
DR. VICTOR NILSSON

Bringing Choral Music to Students at Redlands



Miller Studio

REDLANDS, CAL., Feb. 5.—Activities of singing ensembles form an attractive feature of campus life at the University of Redlands, where the music department is directed by W. B. Olds. The University Chorus contributes notably to the cultural atmosphere of the college, as do the A Capella Choir of sixty-five members, now in its sev-

enth year, and men's and women's glee clubs. Arthur W. Poister is the organist. For its Christmas program in the Memorial Chapel the chorus sang Bach's *Magnificat* under Mr. Olds' baton, giving an interpretation that was deeply moving by reason of the genuine musicianship involved, and that had the merit of exceptional technical com-

petence. Verdi's *Requiem* is now in course of preparation for performance during Holy Week. The work will be sung in combination with the Pomona College Choir, conduct-

The Chorus of the University of Redlands, Conducted by W. B. Olds, Assembled in the Memorial Chapel. Arthur W. Poister, Organist, is Seen at the Console

ed by Ralph H. Lyman, at Claremont on March 28, and at Redlands on Good Friday, March 30. This is the third season in which these two choruses have joined forces in singing some major work at the two colleges.

Ltd., London, issue the piece in England, by arrangement with Fr. A. Urbánek, Prague, its original publisher.

Easy Anthem Album from J. Fischer & Bro.

J. Fischer & Bro., New York, has issued an admirably prepared album of *Easy Anthems* for Intermediate Choirs for Soprano, Alto and Baritone, with Organ. Gordon Balch Nevin and his father, the late George B. Nevin, are responsible for the compilation and for arranging the material. This ranges from Smart's *God Is a Spirit*, Barnby's *We Wait in Faith*, and Simper's *Come Unto Me*, to such things as Bach's *O Praise and Bless the Lord*, and Mozart's *Out of the Deep*. All the compositions may be had separately. But they are to be had in album form at a price unusually low for an album containing ten anthems. A.

New Music Issues

(Continued from page 107)

tion is very attractive, printed with title pages in red, white and blue.

The pieces thus far issued are the air, *In Old Vienna*, best known in Kreisler's arrangement as *The Old Refrain*, Dvorak's *Songs My Mother Taught Me* and Brahms's *Lullaby*.

Josef Suk Writes Charming Salon Piece for Piano

A *Chanson d'Amour* by Josef Suk, Op. 7, No. 1, is an example of a piece of salon music for the piano so excellent as to surpass its category. The Bohemian composer is probably not at his best in this fluent little piece, but many will admire it just the same. Apparently the publishers have confidence in its appeal, for it is issued also in a violin transcription by Jaroslav Kocian and an orchestral version by Henry Gehl. Keith Prowse & Co.,

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Looking Toward the Dawning

WITH this SPECIAL ISSUE, we greet our readers again, happy to be able to present to them the result of another season's devoted effort on the part of all who have labored to produce it. This includes the many correspondents of MUSICAL AMERICA, from Maine to California, from London to Tokyo, from Paris to Berlin, from Vienna, Venice and other European centres, who, working with the New York staff, have contributed toward the making of another issue, the first of another quarter-century, last year's issue having completed the first twenty-five years of our SPECIAL ISSUE production.

As we review the material in this issue, material, we are proud to say, assembled by our staff and by no other organization or agency, we are impressed by the very decided activity in all divisions of musical work in this country. This may for many be a season less happy than some in the past, due to the suspension of operations by organizations whose funds have been too greatly reduced, or tied up in banks still burdened with closed doors. But there are reasons to rejoice that so many cities are enjoying so much fine music, orchestral and choral, and that the club performances number more than would normally be expected in a time of difficulty.

The performances given by organizations brought into being by the desire of the government to give employment to musicians, otherwise unemployed, loom as a decided factor in the scheme of things musical. Beginning in a small way, they have grown during the last few months, until now in many cities and towns they have become a very important and worthy part of the season's musical offerings.

The New Deal has brought with it many changes in the way life is ordered. That is, in great measure, an occasion for joy on our part. There is a tendency to make music the possession of the many, whether in concert, opera or on the air. There it has always been any man's privilege to listen. But in the other two forms of musical performance, the common man has often had to forego something that he wished to hear, because the cost was beyond his purse.

Within a few years, after the fiction went the rounds to the effect that opera was dying, if not already dead, there has been a sudden resurgence of opera this last year, such as has not been experienced by the oldest living opera fan. Opera at popular prices has been given in many cities, ever since early last summer, the Hippodrome in New York was thronged. Another interesting venture has been the Russian opera season in New York and several other cities. Boston, Chicago, as well as some smaller places, have had their opera, in addition to the Metropolitan season now in progress and the season in San Francisco last autumn.

Cleveland led the way in December for opera in its own symphonic series by a performance of Tristan under Artur Rodzinski, using the Cleveland Orchestra, local chorus, several Metropolitan singers and one from the former Chicago Civic Opera. That this organization will include other operas in its scheme is already an assured fact, for the response to the opera was tremendous. Other symphony associations will see the wisdom of this and follow suit. It will increase operatic activity, and incidentally save some of them from being obliged to shut up shop; for it will bring auditors who in the past have never gone to symphonic concerts, and who will now subscribe if a portion of the series is devoted to operatic presentations.

THE art of music is not dead. Nor is the practice of performing it to perish. The United States of America, rich in resources of all kinds, today has an appetite for good music, more insatiable than ever before. It will welcome the gifted artist, whether foreign or native, with open arms now and in the future, quite as it has done in the past. Its approval today is the highest tribute an artist can gain. We rejoice that after many years our public has grown, so that today it awards to American artists the same place of high honor that in the past it gave more readily to foreign artists. That is, indeed, a step forward. That such an attitude is both a just one and one well merited by our artists is proved indisputably by the achievements of a Ponselle or a Tibbett, to mention but two Americans who have made their way to the top, who have carried the flag of victory so gloriously for American artists, both in concert and opera.

There is a dawning, the first faint rays of which we can already see. It will not be so dazzling as to blind us when it comes; but it will bring light and comfort to many, who have thought the way dark and without hope. That day is not far off. Let us all unite with courage to meet it, to take part in it with that spirit of fraternal feeling that has been our heritage in every crisis that has beset us in the past. We believe not only in the future of this great nation, but in our deserved right to a part in the conclave of artistic nations, those nations, and those alone, whose aim it is to give artistic expression according to the artists' feeling, not according to governmental decree, law, or propaganda.

Personalities



"Soft-footed Snow" Was the Theme Song Adopted by This Quartet During a Recent Al Fresco Impromptu at Darien, Conn. The members of the Ensemble are, from the Left: Richard Crooks, Mrs. Frank La Forge, Frank La Forge and Lucrezia Bori

Dohnanyi—Under the baton of Ernst von Dohnanyi, the Philharmonic Orchestra of Budapest has celebrated its twenty-fourth anniversary.

Thill—The French Minister of Education has created Georges Thill a Chevalier of the Legion of Honor. Mr. Thill was for several seasons a member of the Metropolitan Opera.

Le Roy—While fulfilling engagements in Baltimore and Washington, René Le Roy, French flutist, was the guest of President and Mrs. Roosevelt at the White House.

Onegin—Students of the Philadelphia Northeast High School for Boys presented Sigrig Onegin with a resolution passed by the student council "in recognition of the pleasure and satisfaction she has given untold thousands by her splendid renditions from the concert stage."

Pattison—Following his appearance at the White House in a two-piano recital with Guy Maier, Lee Pattison, with Mrs. Pattison, remained for several days at the Executive Mansion as the guests of President and Mrs. Roosevelt, with whom they have been closely associated for several years.

Toscanini—Because he refused to conduct at Bayreuth last summer as a protest against the anti-Semitism in Germany, Arturo Toscanini's name has been inscribed in the Golden Book of the Jewish National Fund. The presentation of the certificate of inscription was made to the eminent conductor in his suite at the Hotel Astor by Dr. Israel Goldstein, president of the Jewish National Fund of America.

Schipa—Two marionettes dressed like Tito Schipa in the role of Nemorino in L'Elisir d'Amore, were put through their paces recently in the presence of Mr. Schipa at a rehearsal of the Podrecca Teatro dei Piccoli. Their action was synchronized with phonograph records made by Mr. Schipa of two arias in the Donizetti opera.

Ormandy—A special program of Scandinavian music by the Minneapolis Symphony under Eugene Ormandy was recently broadcast to Europe, where it was heard at five o'clock in the morning. The performance brought personal congratulations to Mr. Ormandy from the composers, Sibelius and Atterberg, whose Finlandia and Ocean Symphony were on the program.

MUSICIANS IN TOKYO FORM CHOPIN SOCIETY

Friedmann Engaged to Give First Concert—Notables are Members of Committee

Tokyo, Jan. 19.—The Japanese Chopin Society has been newly organized in this city. Michal Moscicki, Polish Minister, is the honorary president. The chairman is Marquis Yorisada Tokugawa, member of the Senate and a well-known connoisseur of music. Members of the committee are: Anthony Jazdzewski, Polish Chargé d'Affaires; Baron Yoshiyuki, Senator; and Mr. Norisugi, director of the Tokyo Academy of Music.

The society's first enterprise has been to invite Ignaz Friedmann, celebrated Polish pianist, to give a recital of compositions by Chopin in Sanshi-Kaikan Hall, Hibiya, Tokyo, on Jan. 20. The proceeds will be given to the fund for the restoration of the house in Poland in which Chopin was born. Mr. Friedmann's program will comprise the Sonatas in B Minor and in B Flat Minor, the Polonaise in A Flat, and G Minor Ballade and other works. E. K.

McCOLLIN WORKS ISSUED

Works for String Orchestra and Chorus Are Published

The Adagio for String Orchestra by Frances McCollin, which was played by the Philadelphia Orchestra recently, has been issued by Carl Fischer, Inc., of New York, in an album of string orchestra music edited by Fabien Sevitzky.

A number of choral works by Miss McCollin have also had recent publication.

C. C. Birchard & Co. of Boston have issued *The Flea and the Fly* for junior chorus, and *An Invitation*, madrigal for mixed voices, dedicated to and sung by the Mendelssohn Club of Philadelphia. Carl Fischer, Inc., is issuing a women's chorus, *Going up to London*, and *A Prayer*, a cappella anthem dedicated to the Westminster Choir.

The Theodore Presser Co. is bringing out a spiritual, *Shouting Sun*, of which Hall Johnson has accepted the dedication. Arthur P. Schmidt & Co. of Boston are printing *Now Is the Month of Maying*, dedicated to the American composer, Gena Branscombe. *A Song of Spring*, a madrigal to words by the late John Hall Ingram of Philadelphia, is published by the Oliver Ditson Co.

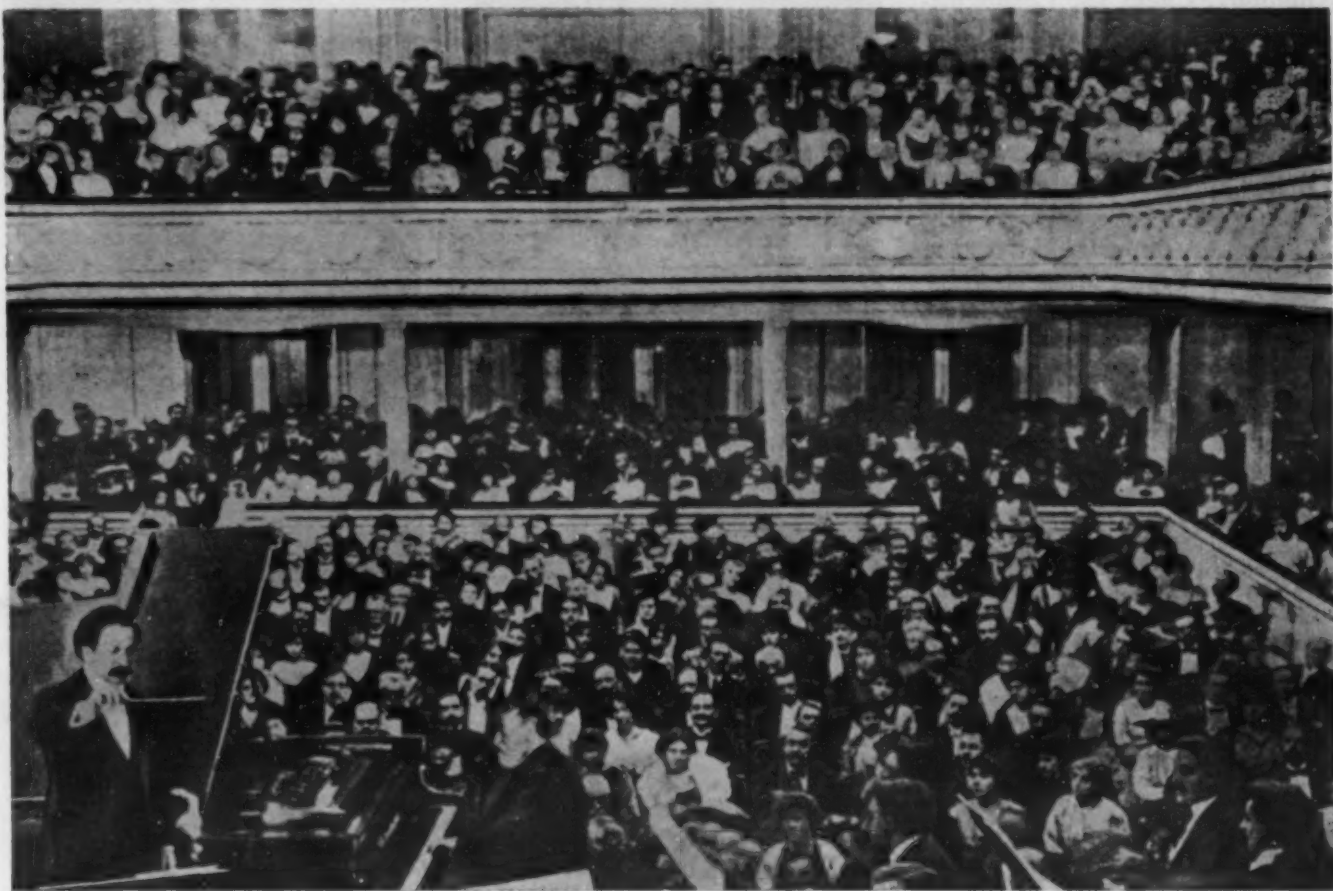
Missouri Educators Approve Extended Credit for Music Study

COLUMBIA, Mo., Feb. 5.—Evidence of a new development in music education in this state is a plan providing for the giving of credit toward graduation from secondary schools, for outside music study under private teachers. The plan embodies an agreement entered into by the State Department of Public Schools, represented by Charles A. Lee; the University of Missouri Committee on Accredited Schools and Colleges, represented by J. H. Coursault; and the Executive Council of the Missouri Music Teachers Association, represented by James T. Quarles, dean of the College of Fine Arts, University of Missouri.

A film is being made in France out of Prosper Mérimée's Corsican romance, *Colomba*. The accompanying musical score will be composed by Henri Casadesus.

What They Read Twenty Years Ago

In MUSICAL AMERICA for February, 1914



Camille Saint-Saëns Made His Last Appearance as Pianist in the Salle Gaveau in Paris Shortly after His Seventy-eighth Birthday, with Pierre Monteux Conducting. He Played the Piano Part of His Own Quintet and Mozart's B Flat Concerto

Fancy That!

Berlin recently heard Mignon for the 350th time at the Royal Opera.

1914

Them Was the Days

An eminent violinist has been playing the market in Wall Street with remarkable success. It is said that on Friday and Saturday he cleared a total of \$18,000, conducting his operations by telephone from St. Louis.

Why Not Six?

The Creation was given on four consecutive days recently in Vienna.

1914

Why Indeed?

Charpentier's opera, *Julien*, has just had its first hearing outside France at the Metropolitan. The opera failed signally when given at the Paris Opéra-Comique last June, so the reasons for giving it here are not quite clear.

Stands Kroll's Where It Did? It Does!

The so-called New Royal Opera House in Berlin, more popularly known as Kroll's, is to be demolished in April.

1914

'Rah for 1914!

(Headline) FIND NO SHOCK IN SCHÖNBERG QUARTET. Flonzaley's New York Hearers Impressed by Intellectual Depth of the Work.

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Chicago Maintains Its High Artistic Tradition

Symphony, Under the Conductorship of Frederick Stock, Remains the Backbone of City's Musical Activity—Well-Known Soloists Are Presented—Century of Progress Exposition to Bring Musical Events—Civic Orchestra Reaches Twenty-first Season of Important Work in Training Young Musicians

By MARGIE A. McLEOD

CHICAGO, Feb. 5.—The resumption of operatic activities here by the Chicago Grand Opera Company which succeeded the late lamented Civic Opera gave an upward trend to the musical life of this city which will be far-reaching. From a somewhat apathetic beginning the new opera organization soon sailed into the full tide of public favor and during the latter half of the season capacity houses, which had become almost a thing of the past in Chicago, were the rule for every performance.

It may, therefore, be judged that the management, that is to say, Paul Longone, general manager, Gennaro Papi, musical director, Harold Ray, business manager, and George Woodruff, president, offered the public that which it not only wanted, but felt to be indispensable. Though the short period of preparation made it necessary to cling to the standard repertoire, the artists presented were both noted and of admirable quality. The two novelties, Puccini's *Turandot* and Rimsky-Korsakoff's *Coq d'Or* were mounted in the very best traditions of pre-depression opera. The public response entirely justified the management's munificence.

Symphony Gives Customary Series

The backbone of the city's musical life still remains the Chicago Symphony, under Frederick Stock, which takes pride in the fact that in spite of economic stress it has been able to present without abridgment its customary season of twenty-eight Thursday evening and Friday afternoon concerts, the twelve subscription Tuesday afternoon concerts as well as the customary Saturday night "pops" and the two series in Mandel Hall, University of Chicago and in Milwaukee. Nor has the management in any way stinted in its list of soloists. Still to be heard in a distinguished list are Gunnar Johansen, pianist, Feb. 15 and 16; Gregor Piatigorsky, 'cellist, March 8 and 9; Dalies Frantz, pianist, March 15 and 16; Nathan Milstein, violinist, March 22 and 23, and Vladimir Horowitz, pianist, April 5 and 6. In the Tuesday series there still remains to be heard Poldi Mildner, pianist, Feb. 13, and Messrs. Piatigorsky, March 13, and Milstein, March 27. Three young people's concerts are still on the schedule, Feb. 21, March 21 and April 11. Henry E. Voegeli, manager of the Symphony, has also sponsored several recitals in Orchestra Hall during the season including those of Uday Shan-Kar and Nathan Milstein.

Fair to Bring Events

The second year of the enormously successful Century of Progress Exposition will no doubt bring many musical



Frederick A. Stock, Conductor of the Chicago Symphony Orchestra



Deme E. Harshbarger, President of the National Civic Music Association, Inc.

events to the city as it did last season, though none of the organizations sponsoring these affairs are as yet in a position to make any definite announcements. It is reasonable to suppose that the Friends of Music, who sponsored a



Jessie B. Hall, Concert Manager, who is a Promoter of Young American Artists

series of concerts by the Chicago Symphony Orchestra in the Auditorium last summer, will renew their efforts toward furnishing the best in music for World's Fair visitors. Besides this, one may look for repetition of the many musical events of all types which en-



Eric DeLamarter, Associate Conductor of the Chicago Symphony and Conductor of the Civic Orchestra

liven the daily programs on the exposition grounds itself.

Louis Eckstein, the unique impresario of the beloved Ravinia Opera, is likewise unable to state at the moment his plans for the forthcoming season.



Grace Denton, Chicago Concert Manager

There are rumors, however, which elicit only a twinkle in Mr. Eckstein's eye, that the famous opera house in the woods will resume operations in the summer of 1934. No more desirable consummation could be wished than the continuation of this favorite Chicago institution.

Civic Orchestra Flourishes

The Civic Music Association of Chicago, in its twenty-first season, continues its important work in Americanization and music appreciation through its free children's classes in various parks and playgrounds. As usual these children will be brought together for an annual festival program in Orchestra Hall in the late spring,

Newly Organized Chicago Grand Opera Company Gives Stimulus to Music Life of City—Local Impresarios Bring Galaxy of Noted Visiting Artists—Native Talent Fostered With Outstanding Success—Choral and Chamber Music Organizations Add Important Events to Concert List

sharing the program with the Civic Orchestra. This latter organization is sponsored by the Civic Music Association.



Henry E. Voegeli, Manager of the Chicago Symphony Orchestra

tion in conjunction with the Orchestral Association, and is one of the city's outstanding musical institutions. Though primarily designed as a training school for symphonic players, the quality of the work done by this full size symphony orchestra is such that large audiences attend its series of Sunday afternoon concerts at popular prices in Orchestra Hall. The first concert of this series was presented on Jan. 28,



Bertha Ott, Chicago Concert Manager

and three more are scheduled for Feb. 25, March 25 and April 29. The last named is the annual festival program in (Continued on page 113)

Upward Trend Seen in Chicago's Music Schedules

(Continued from page 112)

conjunction with the children's choruses.

To Eric DeLamarter, the conductor of the Civic Orchestra, and also associate conductor of the Chicago Symphony Orchestra, goes the credit for the splendid work done by this orchestra. During the fourteen years of its existence no less than ninety of its graduates have been engaged by the large orchestras of the country. At the present time four first desk artists at the



Schupah
Walter Aschenbrenner, Conductor of the Chicago Symphonic Choir

Chicago Symphony Orchestra were once members of the Civic Orchestra and some dozen other members of this organization owe their training to Mr. DeLamarter and the Civic Orchestra.

During the past three seasons the activities of the Civic have been increased by the introduction of a class for conductors which permits young musicians of the proper requirements to gain invaluable practical experience in this difficult art. At the present time the conductors studying under the direction of Mr. Stock and Mr. DeLamarter, are Albert Goldberg, Adalbert Huguelot, Robert Sanders and Irwin Fischer. The programs of the Civic Orchestra also give special attention to the work of young American composers. At the first concert on Jan. 28 a Passacaglia and Fugue by David VanVactor received its first performance under the baton of the composer. As a novelty for the second concert a violin concerto by Robert Sanders, winner of the Prix de Rome, is scheduled for its premiere. It will be played by John Weicher, assistant concertmaster of the Chicago Symphony Orchestra.

Local Impresarios Active

Bertha Ott, impresario and successor to the late F. Wight Neumann, has presented numerous concerts in the early part of the season and announces a list of ample proportions for the late winter and spring season.

This includes Winifred Christie, in a recital on the Moor double keyboard piano, Studebaker Theatre, Feb. 11; Cara Verson, pianist, in a series of three causerie recitals at the Cordon Club, Feb. 16, March 16 and April 18; a testimonial concert for Max Bendix, conductor, composer and violinist, in the Auditorium Theatre, Feb. 18; a two piano recital by Stell Andersen and Silvio Scionti, Studebaker Theatre, Feb. 25; a concert by Eleanor Block,

dancer, Goodman Theatre, March 18; Dr. Josef Hofmann, pianist, on a date to be announced, and Myra Hess, pianist, on a date also to be announced.

Grace Denton, who has already sponsored in the Auditorium Theatre several of the most successful concerts of the season including Lawrence Tibbett, baritone, Serge Lifar and his ballet, and a joint recital by Elisabeth Rethberg and Tito Schipa, will also present the Monte Carlo Ballet Russe for a week's engagement at the Auditorium beginning Feb. 16.

Jessie B. Hall, consistent and conscientious promoter of young American artists, added to her list this season Lucinda Munroe, soprano, who recently made a successful recital debut and was engaged by the Chicago Grand Opera Company. Also conspicuous on Miss Hall's list is William Miller, tenor, who scored an unusual success in the recent performances in English of The Bartered Bride and who is scheduled to make his operatic debut with the San

Carlo Company under the management of Fortune Gallo. One of Miss Hall's successful projects of the season is a series of Sunday Tea Musicales in the Medinah Michigan Avenue Club. Those appearing in these events are Lucinda Munroe, soprano; William Miller, tenor; Eva Gordon Horadesky, contralto; Robert Macdonald, pianist; Barre Hill, baritone, and Frances Allis, American dancer. The eighteenth season of Miss Hall's widely known Young American Artists' Series will begin on March 29 and continue through April and May in Curtis Hall. There will also be a short Kimball Hall season in the spring which will include Mark Gunzberg, pianist, and others.

Radio Broadcasts Scheduled

Donna Parker, manager, announces a considerable increase in her activities for the coming season. In the radio field the artists under her sponsorship include Alice Mock, soprano; Jimmy Kemper, who gives a series of "Song

Stories" over the Columbia network from WABC, New York; and a number of other singers and ensembles. Her spring series of Wednesday evening musicales will start on Jan. 17 with Emily Boettcher, pianist, in Kimball Hall. These will continue until June. A new series of concerts at the Medinah Athletic Club will commence on March 28, presenting the Ukrainian Choir. During April the Nordic Ensemble, the Three Arts Ensemble and Mari Barova will be heard.

The LeMay-Vermette Concert Bureau, a new organization in the Chicago field this season, has enjoyed considerable success with its Sunday afternoon concerts at Orchestra Hall. These have included to date Jascha Heifetz, violinist, the Don Cossack Russian Male Chorus, Richard Crooks, tenor, a joint recital by Harold Bauer, and Ossip Gabrilowitsch, with a recital by Kathryn Meisle still to be heard. The Chicago

(Continued on page 115)

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- Full course students may register now. Special students may enroll at any time.
- Summer Catalogue will be issued on or about February 15. A copy will be sent upon request.

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Chicago Opera Ends Its Season

Capacity Houses for Final Weeks Result in Profit for That Period—Deficit for Series Is Smallest in History of City's Operatic Enterprises—Brilliant Successes Won by Principals—Coq d'Or Given as Novelty

CHICAGO, Feb. 5.—With a brilliant performance of Mignon, the five-week season of the Chicago Grand Opera Company came to a triumphant close on Jan. 28. Capacity audiences were the rule for the last three weeks, and the season ended with the smallest deficit ever recorded in the history of Chicago opera. Guarantors will be called on only for \$33,340 for the twenty-nine performances. The last three weeks actually showed a profit.

Responses to pleas for subscriptions, made at each performance by members of the company, were so successful that a series of seven or ten weeks is assured for next year. George Woodruff, president of the company, is said to favor a new chief executive each season, to prevent the organization from falling into a rut. It is felt that each new president would aim to surpass the record of his predecessor. As yet, however, no announcement has been made.

Favorite Artists in Mignon

The final Mignon was one of the best productions of the series. Coe Glade apparently finds the greatest opportunities of her entire repertoire in the title role of this opera. It appeals

to her active dramatic instinct, and vocally she realizes its possibilities with amazing ease. Nothing in the extreme range of the music seems to trouble her. High C's are tossed off as easily as the lower notes. Miss Glade's impersonation of Mignon is a triumph for this young American singer which Chicago audiences have never been slow to appreciate.

Her *vis-à-vis* was Tito Schipa, singing in the second of two performances with the company. Mr. Schipa's popularity with the Chicago public is unflinching. The elegance of his stage deportment and the suavity of his vocalism again earned him the ovation to which he is accustomed.

Lucille Meusel sang the part of Philine, disclosing a bright, flexible voice, though a short period of preparation prevented her from acquiring full freedom in the role. Chase Baromeo has one of his most congenial roles as Lothario; his singing was of uniform excellence. Désiré Defrère burlesqued the role of Laertes, but did not at all endanger his popularity in so doing. Henry Weber conducted.

Astrologer as Narrator

The second novelty of the season came to pass with Rimsky-Korsakoff's *Le Coq d'Or*, on Jan. 22. The usual method of mounting this work, with the pantomime allotted to the ballet and the singers disposed at each side of the stage, was followed, plus the introduction of a second Astrologer who (at proper intervals) rose out of the foot-light trough and declaimed the progress of the story in affected and nearly indis-



The Performance of *La Bohème* in Chicago on Jan. 26 Brought the Debut of Gina Vanna in the Role of Musetta, Seen With Paul Longone, Artistic Director of the Company (Left) and Vittorio Travisan, Her Teacher, Who Played the Part of Benoit

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- Symphonic Overture
- A Mass
- Miscellaneous Church Music

▲ ▲ ▲

ARTHUR C. BECKER is at present at work on the Operetta — *Don Quixote*.

▲ ▲ ▲

Mr. Becker will conduct the University Chorus of 200 voices and a symphonic orchestra in a performance of *Vision of Sir Launfal* in April.

Conductor of the All Catholic Chorus of 1000 voices.

tinguishable English. The remainder of the vocal parts were sung in French.

The production as a whole, under the direction of Paul Kerby, was satisfactory, if lacking the final touch of distinction which might have made a real event of it. The drama as enacted by members of the Novikoff Ballet—Michael Arshansky, Turner Lundgren, Bentley Stone, Muriel Grodemange, Jack Abbott and Walter Camryn—was well done along strictly conventional lines. Vocally the performance was likewise adequate though not distinguished. The fresh, firm voice of Mary Krakowski, singing the music of the Golden Cock, was conspicuous among her colleagues. Miss Meusel, returning to the company after several years of operatic experience abroad, did pleasantly if not excitingly by the coloratura music of the Queen. Also adequate were the male singers: Norman Cordon, Wilfred Engelman, Oscar Colcaire and Clifford Bair.

Le Coq d'Or was preceded by the first act of *Pagliacci*, which seems to be the management's resort in all cases of doubt. Mario Chamlee was outstanding as a splendid Canio, convincing dramatically and brilliant vocally. He had his accustomed success, and deserved it. Carlo Morelli, baritone, strengthened the impression of earlier appearances that he is an artist of uncommon powers. Lucia Diano sang Nedda pleasantly, if without much dramatic conviction. Giuseppe Cavadore and Frederic Jencks were the Beppe and Silvio. Gennaro Papi conducted.

Onegin an Impressive Delilah

The first operatic appearance of Sigrid Onegin in this city resulted in a house sold out long in advance for *Samson* and *Dalilah* at the matinee of Jan. 20. Mme. Onegin's great vocal art is as impressive in opera as on the con-

cert stage. The wide range and insinuating quality of her voice, and her interpretative musical powers lent new interest to the role of *Dalilah*. She was accorded an ovation by the public.

The *Samson* was a newcomer, Pasquale Ferrara. He possesses the physique for the role, though his facial make-up would have been more suitable for *Parsifal*. His voice is one of power and attractive quality, but was not always steady in emission. Pasquale Amato, a model artist in whatever character he assumes, sang splendidly as the High Priest; and the same invariable remark must be made of Mr. Baromeo as the Old Hebrew. Mr. Cordon was an excellent Abimelech. Mr. Weber conducted.

The season's only *La Gioconda* was sung on Jan. 20, with Rosa Raisa in the name part she invests with so much of the grand manner. The other roles were taken by Ada Paggi, Amund Sjovik, Eleanor La Mance, John Pane-Gasser, Mr. Morelli, Mr. Engelman, Lodovico Oliviero, Mr. Cordon and Maurice Sciapio. Mr. Weber conducted, practically at sight, due to the sudden illness of Mr. Papi.

A gala Italian performance, sponsored by the Italian Consul, was given on Jan. 23. The bill consisted of the Prologue to *Pagliacci*, sung by Mr. Morelli; the first and second acts of *Aida* with Mme. Raisa, Mme. Onegin, Mr. Pane-Gasser, Mr. Morelli, Mr. Baromeo, Mr. Cordon, Hilda Ohlin and Giuseppe Cavadore; and a scene from Act III of *La Gioconda*, with the ballet in the Dance of the Hours, and a young Chicagoan, Barbara Darlys, making her debut in the title role. Mr. Papi conducted all performances.

Il Trovatore was sung on Jan. 13, with Mme. Raisa, Aroldo Lindi and Mr. Morelli in leading roles. Miss La

(Continued on page 116)

Music in Chicago Shows Trend Toward Better Times



Father Eugene O'Malley, Conductor of the Paulist Choristers of Chicago



Noble Cain, Conductor of the Chicago A Cappella Choir



Edgar Nelson, Conductor of the Apollo Club and of the Marshall Field & Company Chorus



Moffett
Harold Ray, Business Manager of the Chicago Grand Opera Company

(Continued from page 113)

Welsh Male Choir under the baton of Daniel Protheroe will also give a concert under this management later in the season.

Apollo Musical Club Heard

The oldest of Chicago's choirs, the Apollo Musical Club, Edgar Nelson, conductor, opened its season with Handel's *The Messiah* on Dec. 26 and has two concerts remaining on its schedule. Verdi's *Requiem* will be sung on Feb. 20 with Marjorie Maxwell, Lillian Knowles, William Miller and Mark Love as soloists. The final concert will be devoted to Henry Hadley's *Mirtle* in Arcadia at Orchestra Hall on May 8. The chorus will have the assistance of a group of three hundred children from the public schools and soloists will be Ruth Lyon, Ocie Higgins, Marjory Livingston, Edwin Kempf, John MacDonald, Orde Creighton and James Goss.

The Marshall Field Company Choral Society also under Mr. Nelson's leadership, will give its annual concert in Orchestra Hall on April 4. The first part of the concert will be devoted to part songs with solo appearances by Maria Olszewska, contralto. The latter half of the program will include Grieg's cantata, *Olaf Trygvason*.

The Chicago A Cappella Choir, under the baton of Noble Cain, has of late devoted much of its time to radio appearances. The Sunday afternoon feature of this chorus, known as the Temple of Song, has been unusually successful and has established a new type of musical presentation in which new and interesting effects have been developed. For instance, the humming choir is frequently employed as a background for solo instruments, such as the violin and 'cello, with novel and beautiful effects. Mr. Cain devotes much of his time to special musical arrangements of this sort, and to solving the technical problems of choral broadcasting. The Sunday afternoon appearances of the choir are sponsored by the Hoover Company, one of the first instances it is believed where a major choral organization has been engaged for a national commercial program. The Chicago A Cappella Choir, however, is not neglecting the concert field and will soon have interesting announcements to make in that connection. The choir is engaged in learning a new concert repertoire which will be revealed at a Chicago recital in the near future.

Many Choral Activities Listed

The Chicago Symphonic Choir, Walter Aschenbrenner, conductor, an-

nounces a concert for March 6 in Orchestra Hall. Witmark Educational Publications will shortly issue a new series under the heading, *From the Library of the Chicago Symphonic Choir*. The compositions have all been arranged by Mr. Aschenbrenner, who is a violinist of note. The organization has given some eighty-five concerts in and around Chicago during the past three years.

The Paulist Choristers of Chicago, Father Eugene O'Malley, conductor, will celebrate their thirtieth anniversary this season. The annual concert will take place on April 26 in Orchestra Hall. Prior to this concert a short mid-western tour will be made. The Paulist choir is now singing a series of special Sunday evening radio concerts over WGN, the Chicago Tribune station.

This series will be concluded on April 29 at which time twenty-six broadcasts will have been given. The choristers as usual will spend the summer at their school in Land O' Lakes, Wis., after making an early summer tour.

The Woman's Symphony Orchestra of Chicago has enjoyed the most successful season of its existence. The orchestra is augmented to one hundred players and at its concerts in the Gold Room of the Congress Hotel standing room has been at a premium. Under the conductorship of Ebba Sundstrom this group will give three more concerts. The first, on Feb. 11, will have for its soloist Madeline Monnier, 'cellist. Soloists for the remaining concerts on March 11 and April 8 have not yet been announced.

(Continued on page 117)

ANOTHER SEASON BEGUN BY EVANSTON SYMPHONY

Orchestra at Northwestern University, Now in Twenty-second Year, Has Marked Success

EVANSTON, ILL., Feb. 5.—Now in its twenty-second season, the Evanston Symphony, conducted by George Dasch of Chicago, scheduled its first concert of the year on Dec. 12. The program contained Tchaikovsky's Fourth Symphony, *Le Rouet d'Omphale* by Saint-Saëns, and Mendelssohn's Concerto for violin with Amy Neill as soloist.

The Evanston Symphony had its origin in a student orchestra organized in 1905 by the late Peter Christian Lut-

kin, dean of the Northwestern University School of Music. In 1913 the orchestra was organized on its present basis, and the custom of giving several public concerts each year was begun. Harold Everard Knapp was the conductor from then until 1928, when he was succeeded by Mr. Dasch.

The orchestra, which has always retained a close association with Northwestern University, has given sixty-one public concerts in its career. Membership is made up of musicians from Chicago and the North Shore, plus players from the Chicago Symphony and advanced students of the School of Music.

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"Miss Price's symphony won the Wanamaker 1932 contest, and we can readily understand her success." Chicago American, Herman Devries. "A symphony in E by Miss Florence Price had a great success and the young composer was there herself and very warmly welcomed." Chicago American.

"Miss Price is a Negro composer and her symphony displayed high talent. The performance made a well deserved success." Chicago Tribune, Edward Moore.

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Annual Meeting Largely Attended by Representative Musicians—Plans for Festivals Progress—Survey Shows Increased Interest in This Line of Musical Endeavor—History of Festivals in Preparation

By Mrs. WILLIAM ARMS FISHER

THE annual meeting of the American Choral and Festival Alliance was held in New York on Jan. 18, with representatives from Colorado, Illinois, Ohio, Pennsylvania and the New England States in attendance.

Officers elected were: Dr. Walter Damrosch, honorary president; Dr. John Erskine, honorary vice-president; Mrs. William Arms Fisher, president and founder; Dr. F. Melius Christiansen (Minn.), Dr. T. Tertius Noble (New York), Dr. Albert Stoessel (New York), and Dr. John Finley Williamson (New Jersey), vice-presidents; Harriett Steel Pickernell (New York), corresponding secretary; Caroline B. Parker (New York), recording secretary; William E. Chamberlain (Boston), treasurer.

Members of the board of directors are: Dr. Hollis Dann, New York; George B. Ferguson, New York; Very Rev. William J. Finn, C. S. P.; Dr. Howard Hanson, Rochester; Frederick H. Haywood, New York; Wilfried Klamroth, New York; Mrs. Florence Lamont Hinman, Denver; Frederick H. Huber, Baltimore; Dr. Hugh Ross, New York; Mrs. Frank A. Seiberling, Akron, Ohio; Dr. Frances Eliot Clark, Camden; Charles A. Sink, Ann Arbor, Mich.; and Hamilton B. Wood, Worcester. Trustees are: Richard W. G. Wellington, New York; Edwin T. Rice, New York; R. H. Booth, Boston; C. H. Macdonald, Denver. The advisory board of 100 choral leaders, orchestra conductors, and voice teachers was retained.

Many Choirs Organized

One of the outstanding and largely attended meetings of the Music Teachers' National Association convention, recently held in Lincoln, Neb., was the Choral Forum arranged by the president of the Choral Alliance, at which the vocational and avocational opportunities of musicians in the growing field of choral music were stressed. Festivals, lectures on choral conducting, the art of organization for ensemble singing, and the assistance which musicians can render in the field of church music were discussed. The a cappella choir movement is having rapid growth; figures were cited showing that upwards of 500 choirs have been organized in high schools, colleges and communities in the last four years.

Tour as Field Organizer

Following the meeting in Lincoln, I toured through Iowa, Nebraska and Colorado as a field organizer of festivals. Three weeks of personal work resulted in committee formations and in plans already set in motion for a five-county festival at Hastings College, Fremont Midland College and Fullerton, with five contiguous counties.

The Rocky Mountain Festival, including the eastern slope of the great range reaching into Wyoming, and stretching into New Mexico, was voted by the Denver Music Week Association,

and representatives of Colorado cities and colleges, with Freeman Talbott as the directing force. The Missouri Valley Festival, pivoted at Omaha, received fresh impetus from the appointment of committees headed by Edith Lucille Robbins, of Lincoln,



Clinedinet
Mrs. William Arms Fisher, President and Founder of the American Choral and Festival Alliance

and Mrs. Carol Maroff Pitts, of Omaha, with representatives of the Orchestra Association, colleges and choirs.

Northern Iowa Festival activities are centered at Cedar Falls and Waterloo. Boston and Cape Ann festivals are in preparation, with potential plans in New Hampshire and the Connecticut Valley.

New Methods are Sought

Audible signs are everywhere present of increased interest in choral concerts and voice ensembles. Conductors of choirs, and of the old choral societies are seeking new methods of interesting their audiences, and new choral compositions are eagerly sought. Until recently but few symphony orchestras were giving place to the master choral works. This year every symphony orchestra in the country has featured not one but several major choral compositions. Dr. Artur Rodzinski, with the Cleveland Orchestra, bids fair to solve the local opera problem. The official symphony chorus, on an equality with the instrumentalists, is beginning its inevitable career.

Two years ago radio authorities decided that radio audiences did not relish choral broadcasts, and abandoned the National Oratorio Society for lack of a sufficient fan vote. MUSICAL AMERICA, in a recent issue, commented upon the unusual schedule of seven notable choral organizations on the air within as many days. The Choral Alliance predicted that concert managers would become increasingly aware of the reinforcement of artistic singing. Concert rosters today are fast balancing the choral attraction on an equal basis with the vocal virtuoso.

The Romance of Music-Making

The Choral Alliance has now in press a History of the Music Festivals in America. Based on a year's research, this narrative of facts will place before the reader the romance of the development of music-making in our country,

as it has followed the pioneer in the frontier spirit that made us a nation.

The recent survey of choral activities within the colleges, made by Mrs. Paul Steese, of Rochester, meets with an increasing respect on the part of college authorities for choral and oratorio societies. This summary records fresh impetus in the preparation of modern works, and an increasing attention to the works of American composers, giving lists of the latter and mention of successful premieres. This

book is to be published by the Eastman School of Music early in March.

The rising tide of choral music is continually bringing forth the demand for specific training in the art of choral conducting. Young conductors are calling for something more than baton technique. They want to learn how to evoke a beautiful tone-quality, how to blend a group or mass of voices into pure choral-tone, how to lift group-singing out of the old-time ruts and bring it into its true place and significance. This demand is resulting in the formation of choral institutes or choral clinics where, under expert guidance, the art of attaining these results may be realized.

CHICAGO OPERA ENDS ITS SEASON

(Continued from page 114)

Mance, the Azucena, distinguished herself with some fine singing.

The opera was preceded by Ravel's Bolero, danced in ballet form by Ruth Page and Harald Kreutzberg.

The sudden illness of Mr. Lindi necessitated the substitution of Mr. Panegasser in the role of Calaf in the second Turandot on Jan. 16. Though without the benefit of rehearsal, Mr. Panegasser disclosed a brilliant voice and gave an admirable portrayal of the role.

The single Lohengrin of the season, in fact the only German work, was mounted on Jan. 15, with Maria Jeritza singing Elsa. This was her second appearance with the company. Dimitri Onofrei had the title role, Howard Preston was Telramund, Sonia Sharnova the Ortrud, and Mr. DeFrère the Herald.

Mme. Sharnova proved an ideal Ortrud, acquitting herself of the difficult task in a way that easily topped her previous notable record in this city. In voice, bearing and action, she was superb. Mr. Onofrei was one of the best Lohengrins we have heard.

Mr. Schipa's first appearance was in the Martha of Jan. 24, when he delighted his hearers in company with Edith Mason, Irene Pavloska, Giuseppe Interrante and Vittorio Trevisan.

Two extra performances were added to the company's schedule with Il Trovatore on Jan. 25 and La Bohème on Jan. 26. The former was sung with the cast of the first performance. The latter had Mr. Chamlee as an admirable and rich-voiced Rodolfo, and witnessed the debut of a gifted young Chicagoan, Gina Vanna, as Musetta.

MARGIE A. McLEOD

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(THE LITTLE FLOWER) ORATORIO IN THREE PARTS

For Soli, Chorus, Organ, and Orchestra

By EVANGELINE LEHMAN

The recent first American presentation of this work at St. John's Church in Indianapolis under the direction of Elmer Andrew Steffen made a profound impression. In addition to English text, there is French text by Maurice Dumesnil and there have been four notable performances already in France. To the beautiful story, a score of a dignified, but intensely interesting and melodic appeal, has been created. The chorus work is for treble voices with men's voices optional.

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By MAY A. STRONG

A beautiful choral work for a well trained chorus of accomplished singers. This cantata runs about 40 minutes.

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A commanding chorus that is a glowing tribute to music.

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MOTET FOR TENOR AND MIXED VOICES

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A most artistic and beautiful treatment of the Afro-American religious emotions. There is some six and eight part work.

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THREE-PART CHORUS

By FRANCES McCOLLIN

30c

A brilliant chorus that has had many performances.

EXAMINATION PRIVILEGES

CHEERFULLY EXTENDED

New Symphony and Berlioz Revival are Featured by Stock in Chicago

CHICAGO, Feb. 5.—Especial interest has been lent to concerts of the Chicago Symphony by the initial performance in this city of Aaron Copland's First Symphony, appearances of Mischa Elman as violin soloist, and the revival, after twenty-seven years, of Berlioz's Fantastic Symphony. The following program was conducted by Frederick Stock in Orchestra Hall on Jan. 18 and 19:

Symphony in E Flat.....Mozart
First Symphony.....Aaron Copland
(First Performance in Chicago)
Orchestral Fragments from Daphnis and
Chloé.....Ravel
Excerpts from Act III, Siegfried.....Wagner
(Arranged by Frederick Stock)

Though some liked and some disliked the Copland Symphony, it left but few indifferent auditors. The rhythmic urge of the latter sections of the work and the atmosphere achieved in the first movement undeniably represent an authentic and important creative talent. The reception of the public was cordial.

The remainder of the program, staple items of the repertoire, in which the orchestra is entirely at home, was irrefragably played.

Enthusiasm Over Berlioz

The program on Jan. 25 and 26, with Mr. Elman as soloist, was as follows:

La Camp de Pompée, from Antoine et Cléopâtre, Op. 69.....Schmitt
Episode in the Life of an Artist, Fantastic Symphony.....Berlioz
Concerto in D, Op. 61.....Beethoven
Mr. Elman

Report had it that Mr. Stock hesitated for several seasons before reviving the supposedly outmoded Berlioz symphony, fearing it would sound too thin to modern ears. Curiously enough, exactly the opposite resulted, and the public waxed warmly enthusiastic over music whose technical mastery, imagination, and novelty, still contain meaning and interest to the present day listener. No small part of the work's success is to be attributed to the superb performance tendered by Mr. Stock and his men. Certain revisions and additions to the orchestral pattern made by the conductor were in the best of taste and merely underscored the composer's original intentions.

Mr. Elman's followers were out in force and were rewarded by a reading of the concerto that was technically im-



Aaron Copland's First Symphony Was Given Its Chicago Premiere Under the Baton of Frederick Stock

maculate, dignified but not too severe, and always embellished with that warmth and color of tone which is peculiarly Elman's. The soloist was especially fortunate in the finely proportioned accompaniment provided by Mr. Stock.

Elman Plays Mendelssohn

Mr. Elman was also soloist at the Tuesday concert of Jan. 23. The program:

Suite in G Minor.....Rameau-Mottl
Symphony in D, (Köchel 504).....Mozart
Sea Drift.....Carpenter
Concerto in E Minor, Op. 64.....Mendelssohn
Mr. Elman

Mr. Elman read the Mendelssohn with taste and sobriety, and, of course, technical brilliance. If anything, the performance would have profited by a more generous display of the famous Elman temperament.

Mr. Stock's contributions were led by the Prague Symphony of Mozart, to which he gave a hearing marked by an exquisite sense of phrasing, and a controlled but lustrous tonal beauty in the orchestra. Equally in the classic mold was the Rameau Suite. Mr. Carpenter's new piece did not produce an impression

materially different from its first performance some weeks past. The composer was again recalled to the platform several times to acknowledge the applause.

Civic Ensemble Applauded

The Civic Orchestra of Chicago gave its first concert of the season before a large audience in Orchestra Hall on Jan. 28. After a half season of rehearsal under Eric DeLamar, this organization of young players performs with the assurance of a veteran group. In matters of ensemble, tone quality, dynamic contrast and balance of sections, the Civic can stand comparison with many orchestras of established rank. The well chosen program consisted of Massenet's Phèdre Overture, the First Symphony of Borodin, Liadoff's Danse de l'Amazone, Tchaikovsky's Andante Cantabile and the first local performance of a Polonaise by Liapounoff. The novelty of the program was a Passacaglia and Fugue by David Van Vactor, Chicago composer, a work of solid merit which reaches a climax of notable intensity and power. The soloist was Janet Fairbank, who sang songs of Schreker and Korngold with genuine artistry.

The Chicago Woman's Symphony, conducted by Ebba Sundstrum, gave the third concert of the season in the Gold Room of the Congress Hotel on Jan. 14. The program listed Sibelius's Second Symphony; Liszt's Tasso; Caprice d'Après l'Etude en Forme de Valse, Saint-Saëns-Ysae, and Sinigaglia's overture, La Barouffe Chiozzotte. The soloist was Evelyn Davis, concertmaster, who played the Vivaldi-Kreisler Concerto in C. MARGIE A. McLEOD

CHICAGO'S SEASON ADVANCES

(Continued from page 115)

The Chicago Chamber Music Committee announces a series of four concerts to be given in the foyer of Orchestra Hall by the Mischakoff String Quartet on Jan. 30, March 12 and April 3, and the Philharmonic String Quartet on Feb. 26.

The University of Chicago Symphony Orchestra will give two concerts under the conductorship of Carl Brickman on March 9 and May 18. The first concert will feature Schubert's C Major Symphony, and Jacques Gordon as soloist in the Brahms Violin Concerto.

The Amy Neill String Quartet has filled several important engagements during the early part of the season and is scheduled for a concert in February in Kimball Hall.

The Chicago Business Men's Orches-

tra, Clarence Evans, conductor, appeared on Jan. 26 in Evanston, and on Jan. 28 at the Civic Opera House in conjunction with The Bohemians, in a memorial concert for the late George Lytton, past president and patron of the orchestra. Other concerts scheduled for this organization include a joint recital with the Association of Commerce Chorus in Orchestra Hall on March 11, and the regular spring concert May 9, also in Orchestra Hall.

Choruses in Rehearsal

Other choral organizations are in rehearsal for concerts to be given during the spring season. Among these are the Chicago Mendelssohn Club, the Chicago Singverein, the Chicago Bach Chorus, the Lutheran Teachers' Chorus and the Illinois Bell Telephone Chorus.

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National Symphony Leads Washington's Schedule

Orchestra Under the Leadership of Hans Kindler Has Successful Season With Distinguished Soloists—Campaign for Funds to Guarantee Next Season Is Already Under Way—Two Visiting Orchestras Appear—Local Impresarios Present Imposing List of Visiting Recitalists—Music Clubs and Chamber Music Organization Add to Active Year of Music

By RUTH HOWELL

WASHINGTON, Feb. 5.—For another year, the National Symphony has taken the lead in things musical in Washington, and promises to become a great and permanent influence in the city. Under the skilled, scholarly and imaginative guidance of Hans Kindler, the orchestra has forged ahead in musical achievement and has gained considerable attention and financial success. It plays always to good houses, and one or two concerts already this season have been sold out. One of these was the first concert of the season, a Sunday afternoon event, at which Ernest Hutcheson was the soloist.

Already the orchestra has presented such interesting and outstanding artists as John Charles Thomas, Rose Bampton, Gloria Perkins, Edward Johnson, and Ossip Gabrilowitsch, and promises several more before the season is out.

Child Violinist Pleases

Gloria Perkins' appearance was one of the major events of the season. This ten-year-old girl violinist played her first concert with a big symphony orchestra here on Nov. 12, and attracted a large audience. The Mendelssohn concerto received an interpretation at her hands that brought her an ovation.

Rose Bampton also made her debut in Washington with the orchestra, singing at one of the Thursday symphony concerts. She was very well received and it is expected she will have a return engagement. Miss Bampton also sang with the orchestra at one of its Baltimore concerts, of which it plays three this season.

At the popular concert of Jan. 7, Dr. Kindler introduced a composition by Filip Lazar entitled Ring, an orchestral description of a prize fight. This was the American premiere of this work, and like Mossoloff's Iron Foundry, it brought much comment.

Gabrilowitsch played the Brahms B Flat concerto with the orchestra on Jan. 18, and John Powell was soloist at the Sunday concert of Jan. 28. The orchestra played in Richmond on Feb. 6, and is to play in Pittsburgh on March 9 and again in Baltimore March 14, with Alexander Sklarevski, pianist, as soloist.

Future Concerts

The remaining concerts here this season will present Albert Spalding as soloist on Feb. 11, Guiomar Novaes, pianist, on Feb. 21, Frank Gittelton, concertmaster of the orchestra, and George Wargo, first viola, on March 1, and Sophie Braslau, March 11, and three purely orchestral programs will be given on March 15, 23, and April 5. Several concerts for students and young

people are interspersed among these dates.

Already the campaign for funds for the orchestra next season is under way.



James Todd

Dr. Hans Kindler, Conductor of the National Symphony Orchestra



Mrs. Lawrence Townsend, Who Presents the Morning Musicales Series

The various sections of the orchestra have been built up this season. Frank Gittelton of the Peabody Conservatory of Baltimore, is still concertmaster, and is to appear as soloist with the orchestra at one of its later concerts. 'Cello and horn sections have been improved. Sylvia Meyer, harpist, is playing with the orchestra this season.

Children's Series Successful

The children's concerts are attracting capacity audiences. These are divided into two groups of four concerts, one group for students and the other for younger children. Promising child musicians in the city have been presented with the orchestra at these concerts, and several interesting soloists have appeared.

The campaign to raise the funds which will be necessary for next season will officially begin on Feb. 11. The

National Symphony is one of the most economically operated orchestras, and only requires \$90,000 to insure a season of twenty-four concerts. The orchestra's sponsors, led by Leland Harrison, Corcoran Thom and Walter Bruce Howe, president, vice-president and secretary respectively of the orchestra association, are confident that the amount will be raised. The actual campaign is carried on by the Women's Committee, Mrs. Tracy Dows, chairman.

At present, it is planned to give eight Sunday concerts, eight Thursday con-



Hachrach

Dorothy Hodgkin Dorsey, Who Has Taken Over the Wilson-Greene Concert Bureau, and Is Presenting Three Outstanding Courses

certs and eight Children's concerts next year, with the men being paid, under the same arrangement with the local union that has been in force for the past



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C. C. Cappel, Manager of the National Symphony of Washington

two years, for each individual rehearsal and concert.

Membership Drive Under Way

The leaders of the National Symphony Orchestra Association, on whom devolves the necessity of raising the subscription fund, will drive this year for 2,000 members. There are slightly more than 1,000 at present. A donation of twenty-five dollars or more entitles the giver to membership in the association. This means more than mere nomi-

nal membership. Each member is entitled to a vote in the orchestra's affairs. This policy will be carried forward into next year. In addition, the orchestra's management has announced that twelve per cent of all subscriptions to the fund will be applied, if the donor so wishes, to the purchase of season tickets for the 1934-35 season. It is hoped that this will prove of twofold benefit and help to increase the membership as well as the sale of season tickets, thus insuring, well before the concerts are scheduled to begin, a substantial part of the audience.

By the time the present concert season ends, it will be definitely known whether sufficient funds are on hand for another year, and Dr. Kindler will depart at the end of this season for his annual sojourn in Europe, during which he combines business with pleasure and collects and studies scores for the following season.

Visiting Orchestras Heard

Besides the Boston Symphony, the only orchestra visiting Washington this season is the Philadelphia Orchestra. Of the four concerts, Leopold Stokowski has conducted two and Eugene Ormandy one. The last will take place Feb. 13 under the leadership of Issay Dobrowen, with Yehudi Menuhin as soloist. These are presented by the T. Arthur Smith Concert Bureau which also presented the Hindu dancer, Uday Shan-Kar, in recital on Jan. 17.

Mrs. Lawrence Townsend continues her Wednesday morning musicales at the Mayflower, with one of the most interesting concert lists ever given in Washington. In the seven concerts she presented nearly a dozen artists new to this city. Among them were the Aguilar Lute Quartet, John Goss and his London Singers, Gladys Swarthout, Ninon Vallin, Ellen Ballon, Canadian pianist, Marcel Grandjany, Bartlett and Robertson, duo-pianists, Eida Norena, Sheridan Russell, 'cellist, René Le Roy, flutist, and Pierre Jamet, harpist. Her concerts ended on Feb. 7.

The T. Arthur Smith Concert Bureau will bring the Monte Carlo Ballet Russe here for two performances, matinee and evening on March 4, at the National Theatre. This is only the second dance recital the city is to have this winter, the other having been presented by the same concert bureau.

Noted Artists Presented

Washington's newest concert manager, Dorothy Hodgkin Dorsey, who succeeded Mrs. Wilson-Greene in the principal recital bureau here, is having considerable success. She presented Lawrence Tibbett to a sold out house on Nov. 5, inaugurating her new series of Sunday afternoon recitals which have proved extremely popular. Jascha Heifetz and the Don Cossack Russian Male Chorus have also appeared in this series and have been widely acclaimed. José Iturbi played one of the Sunday recitals on Jan. 21.

The course of artists being presented on Tuesday afternoons was inaugurated by Fritz Kreisler on Jan. 16. He drew another packed house in the big Constitution Hall, which seats nearly 4,000 people. Others appearing for the Dorsey Bureau are Maria Jeritza, who sang Feb. 4; the Vienna Sängerknaben, Feb. 18; Sergei Rachmaninoff, Feb. 20; Lotte Lehmann and Heinrich Schlusnus in joint recital, Feb. 27; Tito Schipa, March 20; and Lily Pons, (Continued on page 171)

Boston Signalizes Revival of Interest in Music

Box Office Receipts Increase — Attendance at Symphony Concerts Is Gratifying—Programs Under Koussevitzky Include First Performances — Achievements of People's Symphony, Conducted by Sevitzy, Are Notable — Handel and Haydn Society, With Thompson Stone as Conductor, Will Give St. Matthew Passion by Bach

By GRACE MAY STUTSMAN

BOSTON, Feb. 5.—The most satisfactory method by which one may make a musical forecast for Boston, is to survey briefly the achievements of the past season in their relation to future activity.

It is doubtful if musicians in general look upon the Great American Economic Crises as an unmitigated blessing, but the exploring eye discovers that it undoubtedly has been the



Aaron Richmond, Concert Manager, Who Presents Renowned Artists to the Boston Public

sieve through which the gold of pure musical genius has been strained from the dross of mediocre talent. Tangible evidence of this is seen in the fewer number of young musicians who have made professional debuts. This is all to the good, since it has always been inevitable that many who occupied centre stage for a brief period should eventually retire to the wings or finally orient themselves in a profession or business for which they were unquestionably better fitted.

With fewer minor concerts, recitals and debuts, Boston has been in a better position to support the major attractions. It is noteworthy that, according to a statement made by Aaron Richmond, a leading concert manager, "the aggregate receipts at Jordan Hall from Oct. 1 to Dec. 24, 1933, exceeded the gross receipts for that hall for the three previous seasons." It is therefore obvious that the revival of interest in concerts and recitals is marked.

Not Deterred by Cold Weather

An example was furnished when, on one of the coldest days of the winter (the thermometer registered —17) Symphony Hall was packed to the doors for



Dr. Serge Koussevitzky Celebrates His Tenth Season as Conductor of the Boston Symphony

a program entitled Morning Varieties, offered by the management of the hall and consisting of various items of interest both in music, the dance and motion pictures. Thus it becomes apparent that audiences are to be found for programs of value and for artists whose talent is unmistakable.

This does not mean, however, that Boston's venerable musical organizations have been free from the difficulties which have confronted organizations of similar character throughout the country. The Boston Symphony, for instance, has been wrestling with the same problems which have vexed symphonic orchestras in other large cities, yet it has maintained its standard of excellence, both in personnel and programs, and in addition has somehow managed to offer notable first performances and an enticing array of soloists.

Dr. Koussevitzky's Diligence

The Monday evening and Tuesday afternoon series have been continued, and the attendant audiences in Symphony Hall have been a source of gratification to the management. Upon the shoulders of Dr. Serge Koussevitzky, conductor, many extra responsibilities have been laid, which seemingly have served but to increase his diligence in the preparation of programs superior in content and masterly in performance. The remaining season bids fair to reveal even more outstanding programs. The third act of Moussorgsky's *Khovantchina* with chorus and soloists is in preparation, and a Tchaikovsky Festival is scheduled for the closing of the season.

Perhaps the most conspicuous achievement in musical renaissance has been that of the People's Symphony, which has acquired new vigor under the magnetic baton of its conductor, Fabien Sevitzy. That there is a distinct need for symphonic music purchasable at popular prices is recognized by all communities, with Boston no exception. This need the People's Symphony has met, and it is gratifying to those who have the interest of the orchestra at heart to note that it is occupying an important place in the artistic life of this city.

Not only has Mr. Sevitzy given his time to the ensemble, he has also organized groups of young people who are by way of learning the best that is

to be found in musical literature. His choral ensemble has assisted the People's Symphony, and his orchestral group has given several programs of merit. One may not readily estimate the value of this work, which Mr. Sevitzy is performing as a labor of love.

Choral Music Flourishes

The Handel and Haydn Society, Thompson Stone, conductor, has weathered the unfavorable financial blast in excellent spirits. In addition to the concerts it gave during the Christmas season, the chorus will give its usual Easter concert on March 27, singing Bach's St. Matthew Passion.

The People's Choral Union, conducted by Francis Findlay, has held its regular rehearsals during the season and continues to occupy its unique position among choral organizations. When men and women, regardless of

strings); and the Schönberg Quintet for wind instruments.

At the New England Conservatory

At the New England Conservatory, of which Dr. Wallace Goodrich is director, the faculty has been augmented by Alfred Zighera as instructor in cello. Mr. Zighera won a first prize



Fabien Sevitzy Conducts the People's Symphony in a Series of Artistic Concerts

from the Paris Conservatory and now plays at the first desk of his section in the Boston Symphony. The ensemble class of the school has been divided into two sections, that of stringed instruments and piano being in charge of George S. McManus, while the string quartet classes have been placed in charge of Georges Fourel, instructor in viola and a member of the Boston Symphony. In the school music department, Maude M. Howes has been appointed as instructor in high school music. In the course leading to the degree of Master of Music, ten students are registered, some of whom, upon completion of the course, will receive their degrees in June, 1934. Important additions have been made to the conservatory library, both in books and music, together with bequests from the late Frank Huntington Beebe and Mary C. Morrison.

Of major importance is the founding of the New England Conservatory String Quartet, composed of faculty members, Harrison Keller, Paul Federovsky, Georges Fourel and Alfred Zighera. Emphasis is laid on the fact that this quartet is devoting the entire current year to intensive rehearsal, appearing publicly only in the series of chamber concerts sponsored annually by the conservatory. Several new works are under consideration for performance by the Conservatory Orchestra; and, in looking forward, one finds the coming year giving promise of increasing activity.

Conservatory officers are: Edwin P. Brown, president of the board of trustees; George B. Cortelyou, Charles G. Bancroft and H. Wendell Endicott, vice-presidents; Channing H. Cox, treasurer; Ralph L. Flanders, manager. Trustees for four years include George D. Burrage, George O. G. Coale, Frederick S. Converse, Edward S. Dodge, Ralph E. Forbes, James C. Howe, Herbert Lyman, Joseph C. Stout, John E. Thayer, Jr., and Charles Warren. William L. Gray is trustee for one year, representing the Alumni Association

(Continued on page 120)



Anita Davis-Chase, Boston Concert Manager

race or creed, and untrained in the vocal art, band themselves together for the purpose of studying such works as Mozart's Ave Verum Corpus or Cui's Radiant Stars, there is a lively hope for the future musical appreciation of audiences in our city, since these same people must form an integral part of our listening public.

The Apollo Club, Boston's oldest male singing society, has returned to its former status as a subscription club and now gives its concerts in the ballroom of the Woman's Republican Club, depending largely upon its own clientele for support. It will present the Cherubini Requiem Mass for three male voices, under the baton of its conductor, Thompson Stone.

Producing New Works

A resident institution also of unique position, is the Boston Flute Players Club, with Malcolm Lang as president and Georges Laurent as musical director. The club is feeling the stress of the times, but is courageously arranging a series of five programs of unusual music. Some of this will come to its first hearing in Boston, some will be heard for the first time anywhere. The list of works includes Charles Ives's Washington's Birthday for flute, horn and string quartet; Gabriel Popow's Septuor, (flute, clarinet, bassoon, trumpet, violin, cello and double-bass); Tibor Harsanyi's Nonet (flute, oboe, clarinet, bassoon, horn and string quartet); a String Quartet, by Miaskovsky; Arthur Bliss's Quintet (clarinet and

Musical Events Given Ample Support in Boston

Important Work Done by People's Choral Union, Which Is in Charge of Francis Findlay — Flute Players Club Maintains Unique Position—New England Conservatory Broadens Activities—Boston University Enterprises Assume New Significance—Clubs Carry on Traditional Schedules—Eminent Artists Appear in Recitals

(Continued from page 119)

and taking the place of the late Alfred DeVoto.

The executive committee consists of: Mr. Brown, president; Messrs. Cortel-you, Bancroft and Endicott, vice-presidents; Mr. Cox, treasurer; Dr. Goodrich, director; Mr. Flanders, general manager; Mr. Converse, dean of the faculty; and Charles A. Ellis, Walter



John Patten Marshall, Dean of the College of Music, Boston University

A new course of study in Public School Music has been added to the curriculum of the Boston Conservatory. This conservatory has recently become the central unit in the National Associated Studios of Music. Faculty members include Mme. Marie Sundelius and Wellington Smith, voice teachers; Roger Huntington Sessions and Nicholas Slonimsky, composition; Jean Lefranc, viola; Jacobus Langendoen, cello; Lloyd Del Castillo, organ; Hans Ebell, piano, and Gaston Elcus, violin. The dance department has been augmented by Grace De Carlton and Elaine Fairfield.

In the Malkin Conservatory, where the presence of Arnold Schönberg as teacher of composition is outstanding, enrollments are gratifying. Joseph Malkin is the director, and Manfred Malkin the dean.

Under the guidance of John P. Marshall, dean, activities in the College of Music, Boston University, are assuming new significance. Important new faculty members include Roger Huntington Sessions in composition and instrumentation, and Arthur Fielder, conductor of the University Orchestra, succeeding Jacques Hoffmann. Stephen



Thompson Stone, Conductor of the Handel and Haydn Society and of the Apollo Club

S. Townsend continues as director of choral music. Several distinguished works, both choral and orchestral, are under consideration for performances during the coming months.

The various musical clubs are again following their avowed policies of carrying forward the work of presenting programs of worth. The Chromatic Club is especially interested in giving young musicians a hearing and in assisting those who show exceptional talent. The MacDowell and the Music Lover's clubs continue to support musical ventures of worthwhile character.

Among the managers Aaron Richmond is prominent in bringing to Boston artists of notable attainments. On his list scheduled for appearances in Boston one finds the names of Ted Shawn, Royal Dadmun, Arthur Fiedler and the Boston Sinfonietta, Eidé Noréna, Dusolina Giannini, Isa Kremer, the Compinsky Trio, Albert Spalding and Ossip Gabrilowitsch, Guy Maier, Lotte Lehmann, the Curtis String Quartet, Yehudi Menuhin, the Laurent Wood Wind Ensemble, Louise Bernhardt and the Chardon String Quartet. From the import of this list one may well agree with Mr. Richmond when he says that "musical interest is 'healthier' than for many seasons past."

Also prominent in bringing to this city artists of distinguished attainments is Mrs. Anita Davis-Chase, the only

(Continued on page 122)



Dr. Wallace Goodrich, Director of the New England Conservatory

CONCERT PROGRAMS ENJOYED IN BOSTON

Solo Recitals and Group Events Applauded by Enthusiastic Audiences

Boston, Feb. 5. — Solo recitals and ensemble programs of engaging quality have been furnished for concert-goers.

A large and very enthusiastic audience greeted Nikolai Orloff on the afternoon of Jan. 27, when he played an all-Chopin program in Jordan Hall. Listed were a pair of Polonaises, Op. 44 and 53; the Impromptu in F Sharp; two Mazurkas; the Scherzo in B Flat Minor; twelve Etudes, Op. 25; the Ballad in F; four Preludes and the Berceuse.

Mr. Orloff opened with the brilliant Polonaise, Op. 44, which keyed the program to a high pitch. The work was interpreted in a characteristically Slavic manner, richly colored and sonorous; in fact, throughout the afternoon this abundantly-endowed pianist brought forward the deeper hues of all the music he essayed. One discovered that the bravura passages in Chopin's music may be accomplished without subjecting the piano to the furious thumpings to which lesser artists occasionally resort in an effort to inspire awe. In-

(Continued on page 135)



Frederick S. Converse, Dean of the Faculty of the New England Conservatory

H. Langshow, John R. Macomber and Philip W. Wrenn. The finance committee, as last year, consists of Messrs. Brown, Bancroft and Endicott.

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Enterprise Is Keynote of Philadelphia's Season

Orchestra, Under the Baton of Stokowski and Various Distinguished Guest Conductors, Continues Policy of Presenting Noted Soloists — Important Events, Including Beethoven Cycle, Listed for Remainder of Season—Young People's Concerts Meet With Great Success—Summer Series at Robin Hood Dell Contemplated

By W. R. MURPHY

PHILADELPHIA, Feb. 5.—There is an encouraging amount of the New Deal spirit and psychology as the Philadelphia musical season of 1933-34 swings into its second half. People on the whole are taking more interest in music and spending more money on it than at any time since 1929.

After the most successful season of any of the four since the summer concerts started at Robin Hood Dell in Fairmount Park, difficulties that threatened the future of the Philadelphia Orchestra were happily dissolved through a spirit of mutual co-operation between the Orchestra Association and the playing personnel. Financial conditions were organized so that the Orchestra was enabled both to maintain its high standards, built up over three decades of unremitting and forward-looking endeavor, and to continue on its customary schedule, without reduction either of personnel or of number of events. This, with the continuance of the Metropolitan Opera series here, has for more than thirty years constituted the backbone of the Philadelphia season.

New Enterprises Inaugurated

An encouraging sign of reawakened progress is the inauguration of several new enterprises, including a star artist's course under the auspices of the Philadelphia Music Teachers Association, and a series of eight historical chamber music concerts sponsored jointly by the Art Alliance and the Musical Fund Society. Also it is noticeable that the number of artists' recitals, which reached a local nadir last season, is beginning to augment again. All of which are presages of musical progress and may optimistically be construed as leading into better times. It is a consummation devoutly to be wished, after nearly half a decade of aridity.

The Philadelphia Orchestra, which fortunately has had to make no concessions to the depression, is more than half way through its roster of thirty Friday afternoon, thirty Saturday evening, and twelve Monday evening concerts.

Leopold Stokowski, instead of taking, as previously, a protracted winter vacation, has "staggered" his leave of absence, and has been taking off alternate weeks or fortnights. Just now he is on his longest absence from the podium, from Jan. 26 to March 6, with Issay Dobrowen as his locum tenens. Previously Eugene Ormandy has filled his place with the exception of one pair of concerts at which Alexander Smallens officiated. The season began on Oct. 6 and will continue until April 28.

A number of important events are listed for the latter half of the series,



Leopold Stokowski, Conductor of the Philadelphia Orchestra



Dr. Josef Hofmann, Director of the Curtis Institute of Music



Fritz Reiner, Head of the Orchestra Department of the Curtis Institute



Alexander Smallens, Assistant Conductor of the Philadelphia Orchestra



Dr. Herbert J. Tily, Conductor of the Strawberry and Clothier Chorus



Bruce Carey, Conductor of the Mendelssohn Club, which assists the Philadelphia Orchestra in Choral Productions

including distinguished soloists, as the orchestra during the past two years has gone back to the policy of augmenting programs with works requiring first rate solo artists, after a long period in which soloists were anathema.

Dr. Josef Hofmann has just concluded his orchestra engagement and others on the list are Efrem Zimbalist, Feb. 9, 10 and 12, Yehudi Menuhin, March 9, 10 and 12, Vladimir Horowitz, March 31 and April 1, and in addition several members of the orchestra in the Bach-Beethoven Cycle.

Bach-Beethoven Cycle

This cycle is Mr. Stokowski's special offering of the season. It will take place in five concert groups, ending the season with the Ninth Symphony, April 28 and 29, enlisting the orchestra, the Philadelphia Orchestra Chorus, Sylvan Levin, conductor, and soloists to be announced.

At the March 9, 10 and 12 concerts Yehudi Menuhin will play the Beethoven violin concerto and other works will be the Leonore No. 3, Bach's Brandenburg Concerto No. 2, with William Kincaid, flute; Marcel Tabuteau, oboe; Saul Cohen Caston, trumpet and Yasha Kayaloff, violin; and two smaller Bach

works. At the March 16 and 17 concerts Mr. Kincaid will be soloist in the Bach Suite No. 2 in A Major. Beethoven's Seventh Symphony will be played, and the Bach Toccata and Fugue in D Minor. Vladimir Horowitz will be the soloist at the March 31 and April 2 concerts in the Emperor Concerto. At this group Bach's Brandenburg Concerto No. 8 will be given with Messrs. Kayaloff and Kincaid and a pianist to be named. The Bach Passacaglia, presumably in Mr. Stokowski's orchestration, and the concerto in A Minor for four pianos and orchestras, with Jeanne Behrend, Florence Vanucci-Adimari, Arthur Reginald and Sylvan Levin, will be grouped with Beethoven's Fifth Symphony for the April 6 and 7 concerts. At the April 27 and 28 concerts the Bach Chaconne, in the Stokowski orchestration, will complement Beethoven's Ninth Symphony.

Concerts for Youth Flourish

The Concerts for Youth, inaugurated last season experimentally, have proved an unqualified success. The Academy has been sold out days in advance for the four already held. Others will be held on March 22, April 12 and at a date to be announced. These are programs especially adapted for young people,

and the age limits are thirteen to twenty-five years. They differ, however, in object and quality from the average children's concerts in that only the very best music is performed and there is no playing down to a fancied juvenile standard. Two full symphonies have been played and Mr. Stokowski daringly included *Le Sacre du Printemps* on a program. At each concert a couple of the orchestral instruments are demonstrated technically, and this is followed by some well-known work written for each and exhibiting its color, resources, etc. The orchestra has been heard over the air on almost every Friday afternoon thus far and at some of the Youth concerts. Future broadcastings are listed for the afternoons of March 9 and 16; and April 2, 6, 20 and 27.

Plans are yet undeveloped for the fifth season of summer concerts at Robin Hood Dell in Fairmount Park by members of the Philadelphia Orchestra under the baton of Alexander Smallens. Following precedent, it is probable that there will be eight weeks of programs, beginning early in July and running well up toward Labor Day. It is thought that the schedule will call for two opera performances on Monday

(Continued on page 123)

Sir Henry Wood Is Given Ovations as Guest Conductor of Boston Men

**Conducts Symphony Orchestra
in First Performances — Roy
Harris's Symphony: 1933 Has
Premiere Under Koussevitzky
— Beethoven Cycles Continues
— Sevitzy Leads People's
Forces in Local Premiere of
Horizons by Shepherd**

BOSTON, Feb. 5.—The appearance of Sir Henry Wood on the podium in Symphony Hall as guest conductor of the Boston Symphony on Jan. 19 and 20 marked a highlight in the pres-



Sir Henry Wood Was Received with Enthusiasm When He Conducted the Boston Symphony as Guest

ent orchestral season. Both at the Friday afternoon and Saturday evening concerts, Sir Henry was greeted with

the greatest enthusiasm by audiences that filled the hall. For this pair of concerts, Sir Henry selected the following music:

Suite Purcell
(Arranged for Orchestra by Sir Henry Wood)
(First Performance in Boston)
Rondino, for Eight Wind Instruments,
Beethoven
(First Performance at These Concerts)
Andante, from Cassation for Strings, No. 1,
Mozart
(First Performance at These Concerts)
Enigma Variations Elgar

With a sureness of touch which only a keen insight into the work could have occasioned, did Sir Henry reveal the group of pieces from the pen of Henry Purcell... numbers taken from various sources and put together with an orchestration at once appropriate and beautiful. It is doubtful if the great seventeenth century composer himself could have done so adequate a bit of arranging. Certainly he would have had cause to be grateful could he have been present at the pair of performances given by this orchestra, since both conductor and men gave eloquence to music from a composer too long neglected hereabouts.

And as if to exhibit the virtues of the individual choirs of the orchestra, Sir Henry chose to celebrate the youthful works of Beethoven and Mozart, neither of tremendous significance and possibly not wholly in place on a symphony program except as examples of music in characteristic mould, reminiscent of the days when deft-fingered, intelligent musical amateurs were content to remain as such.

Of the entire program, curious in construction, the Enigma Variations were to one listener outstanding on the list. Under Sir Henry's baton, they were endowed with charms not always apparent, for he took complete advantage of the score, bringing forward unsuspected subtleties and, at the same time, revealing the virtuosity of the or-



Waid
The New England Conservatory String Quartet. Left to Right: Harrison Keller, First Violin; Paul Federovsky, Second Violin; Alfred Zighera, Cello, and Georges Fourel, Viola

Boston

(Continued from page 120)

woman impresario in Boston. For six years Mrs. Davis-Chase was local manager of the Chicago Civic Opera Company, and this year she will perform the same service for the Metropolitan Opera of New York, scheduled to open a week's engagement at the Boston Opera House on April 2.

In addition to managing recitals in Boston and its environs for Myra Hess, Nikolai Orloff and others, Mrs. Davis-Chase is now exclusive representative and manager of tours for Mme. Olga Averino, Russian soprano; Nevada Van der Veer, contralto, and Marion Kerby, singer of Negro "exhaltations." Mrs. Davis-Chase is also personal representative for Boston's newest chamber music organization, the New England Conservatory String Quartet. Among other concerts, Mrs. Davis-Chase will manage a large benefit this spring in aid of the New England Hospital for Women and Children, of which institution she is a member of the board of trustees.

Under the management of Demeter Zachareff, the Boston Light Opera Company is having a successful season as it tours the Atlantic states. In March Mr. Zachareff will present Alfred Zighera and Putnam Aldrich to a Boston audience in an unusual program of music for the viola da gamba and the harpsichord. Mr. Zachareff states that "everything points to a substantial increase over 1933."

Thus it seems that, with box office receipts on the upward swing and managers optimistically minded, Boston is on the threshold of a brighter musical era than we have known for some years.

Keith Falkner Returns to England

Keith Falkner, baritone, recently returned to England to fulfill engagements in concert and oratorio. Among the works in which he will be heard are The Messiah, the Verdi Requiem, Brahms's Requiem, Bach's St. Matthew Passion and St. John Passion. In May he will adjudicate the singing competition for the National Feois in Dublin.

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Demeter Zachareff, Boston Concert Manager

chestra under his control. The ovations which were his at the conclusion of the performances he generously shared with the orchestra.

A Symphonic Adventure

A novelty from the pen of Roy Harris give special interest to the concerts on Jan. 26 and 27. Dr. Serge Koussevitzky conducted. The program:

Ballet, Apollon Musagète.....Stravinsky
Symphony: 1933.....Roy Harris
(First Performance)
Symphony No. 5, in E Flat.....Sibelius

American composers should find no cause for complaint so long as Dr. Koussevitzky continues his policy of lending the superb talents of this orchestra to the interpretation of American works.

There is undoubtedly debatable material in this new work by Mr. Harris, now in his middle thirties. It is rugged in outline; it contains the usual complement of dissonant measures; it follows no regular pattern, although the rondo and variation forms are suggested.

The composer says: "In the first movement I have tried to capture the mood of adventure and physical exuberance; in the second, of the pathos which seems to underly all human existence; in the third, the mood of a positive will to power and action."

It is evident that Mr. Harris has studied faithfully the works of his
(Continued on page 135)

Philadelphia's Musical Life Shows Upward Trend

Local Conditions Show Encouraging Signs of Reawakened Progress—New Concert Series Inaugurated—Metropolitan Opera Appears in Fourteen Weekly Productions—Resident Opera Companies and Choral Organizations Enjoy Active Season—Chamber Music Groups Heard in Concerts of Great Variety—Curtis Institute Has Integral Part in City's Music Schedule

(Continued from page 121)

and Tuesday nights, with symphonic programs for the other nights and popular programs on Sunday evenings, a plan that was exceedingly successful last summer.

The Women's Symphony Orchestra,



Mrs. Edward P. Linch, President of the Matinee Musical Club

under the baton of J. W. F. Leman, will give its annual series of concerts at the Bellevue-Stratford, with noted soloists. It will, as usual, prepare special programs for the Philadelphia Music Club with which it has an affiliation. Interested patrons have been responsible for scholarships awarded to members of the organization who show talent worth further cultivation.

The Symphony Society of Frankford, a large integral section of Philadelphia with definite neighborhood solidarity, has opened its thirty-sixth year, with an enlarged and enthusiastic membership. A series of three programs will be given in the Frankford High School auditorium, ambitious works from the standard repertoire to be played. Mr. Leman is the musical director.

He is also the conductor of the Little Symphony, a strictly professional group of moderate size and personnel drawn from well-known orchestral players. This meets the demands of private musicales, public concerts and educational programs for schools.

The newly organized orchestra of the Young Men's and Young Women's Hebrew Association is under the leadership of Walter Stein, a young lawyer, who is also known as a newspaper reviewer of music events. The next concert will be on March 11, when Mrs. Willem van den Berg, pianist, will ap-

pear as soloist. Lehmann-Laciar's In a Persian Garden, will be given with mixed quartet on April 29. This last is a new instrumentation of the well-known setting from Omar Khayyam of Liza Lehmann, for vocal quartet and



Mrs. Ella Olden Hartung, President of the Philadelphia Music Club

piano. Later in the season the organization will join forces with the choral unit and give an operetta, according to present planning.

The Italo-American Orchestra, under



Alberto Bimboni, Conductor of the Orpheus Club and Other Philadelphia Choral Groups

the conductorship of Guglielmo Sabatini, will hold additional concerts on Feb. 25 and March 25 in Fleisher Auditorium. The customary policy of playing works from the regular repertoire will continue, these to be varied with new works and revivals of works by Italian composers. Among the novelties listed are Tramonto by Respighi, Canzone Amorese by Malipiero (American premiere); Edipo Re by Pizzetti, Flauto Notturmo by Zandonai (American premiere); and the Adagio from the third quartet of Perosi. A special performance in the form of a spring festival will be given in May. The program will be dedicated entirely to works by contemporary Italian composers.

The Main Line Orchestra, under the direction of Adolf Vogel, has opened its season successfully, and will be heard in two more concerts.

The Metropolitan Opera Season, this year reduced to fourteen weekly performances on Tuesday evenings in the Academy of Music, is the shortest in many years, and especially so in com-

parison with the twenty-two weeks, plus a Holy Week Parsifal, of recent years. However the city is happy to be able to welcome the organization, which has been coming here regularly for more than two decades. The opening of the Metropolitan season here anticipated the formal New York beginning by one week. Eight of the series remain to be sung beginning Tuesday, Feb. 6, and ending Tuesday, March 27.

As Mr. Gatti-Casazza does not announce the billing more than a week prior to the performance, no operatic



Mrs. Samuel Woodward, Chairman of the Music Committee of Plays and Players

roster for the remainder of the year can be published. But his custom and policy is to give Philadelphia the premieres and novelties the Tuesday after their New York advent; so Philadelphia is expecting Merry Mount, Salome, Linda di Chamounix, Gianni Schicchi, Peter Ibbetson and Die Meistersinger, among the new works and revivals. The same policy also prevails as to new artists and already several have been heard. It is expected that the usual Nibelungen Ring cycle will be given. Walküre has already had a performance.

The Philadelphia Operatic Society, now in its twenty-eighth year, with nearly fourscore performances of standard operas and operettas (including Carmen, Faust, Tannhäuser, Aida, etc.) to its credit, opened its year with a largely attended and very good production of Tales of Hoffmann. Trovatore, which the organization has not given in many years, will be presented in May. It is planning additional works for the remainder of the season. The works are invariably sung in English. Dr. John Becker is president and the conductor is John Thoms. An operatic concert will be given by this group in the auditorium of the County Medical Society on Feb. 20, the soloists to be Wilburta Horn, Charlotte Horn, Isabel Forte Reily, and Mary Ann Sargolis, with Dorothy Culp, pianist, and Sylvano Thunder, accompanist.

The Savoy Company, which for more than thirty years has been giving capital performances, quite transcending the amateur in quality, of Gilbert and Sullivan, will have its usual late spring series of performances. This year The Mikado will probably be the choice. Mr. Thoms is also the conductor of this group.

Philadelphia is faring better in the field of chamber music than for several



Louis Bailly, Head of the Chamber Music Department of the Curtis Institute

seasons. Several interesting groups, which have tried out their mettle heretofore, are giving lengthened series of programs, and there are additional groups entering the domain.

Perhaps the most important undertaking from some standpoints is the historical series of chamber music concerts under the joint auspices of the Art Alliance and the Musical Fund Society. The series consists of eight performances of the masterpieces of chamber music, illustrating its development over the past three centuries. The performances are given on Wednesday evenings in the auditorium of the Ethical Culture Society, a charming hall conveniently located near Rittenhouse Square, which has become increasingly popular for affairs requiring a hall of moderate size with a sense of intimacy. Concerts will be given on Feb. 7 and 21 and March 7 and 21.

Programs will be presented by the Musical Fund String Quartet, including Emanuel Zetlin, Joel Belov, Leonard Mogill, and Stephen Déak; the Curtis String Quartet, including Jascha Brodsky, Benjamin Sharlip, Max Aronoff, and Orlando Cole; with the following adjunct artists: Arthur Reginald and Boris Goldovsky, pianists; Marcel Tabuteau, oboe; Heinrich Weimann, contrabass; Anton Horner, horn; Jules Serpentine, clarinet, and Walter Guetter, bassoon.

String Quartets Active

The Musical Fund String Quartet is also giving a series of three programs in the music room at the home of Mrs. Clifford Lewis. The Feb. 15 and March 15 concerts are still to be given.

The Guarnerius Quartet signals its second season with a series of five programs which are being given in the auditorium of the new Medical Tower Building. Four programs are on the future schedule. The quartet consist of Alexander Hilsberg, David Madison, Samuel Lifschey, and Willem van den Burg, all Philadelphia Orchestra members.

The Stringart Quartet, a new organization in Germantown, has given two out of a series of six concerts. The organization consists of Marian Head, Arthur Cohen, Maurice Braverb, and Godwin Stevenson.

The Philadelphia Chamber String Simfonietta still has two concerts on the schedule for its seventh season. For the

(Continued on page 125)

ACTIONS AND REACTIONS IN LONDON CONCERTS

Changes Seen in Attitude of Europeans Towards English Music — Visiting Artists Play Elgar Concertos — Beecham Conducts B. B. C. Symphony — Questions of Showmanship and Interpretation—Highmindedness in Yehudi Menuhin's Concert

By BASIL MAINE

LONDON, Feb. 1. — A sign of the changed attitude of Europeans towards English music is the appearance of English concertos in the repertoires of visiting soloists. Elgar's Violin Concerto and his Cello Concerto, for example, have hitherto been rarely given except by English soloists; but now the first is played both by Yehudi Menuhin and Adolf Busch, and the second was successfully presented by Gregor Piatigorsky at the British Broadcasting Corporation Symphony concert of Nov. 22.

An atmosphere of curiosity was the result of the announcement not only of the performance but also of Sir Thomas Beecham's association with the B. B. C. Symphony. We were all anxious to learn how Sir Thomas would lead this body and how the players would respond to his leading.

As for Piatigorsky's performance, it must be confessed that those who expected this cellist to speak English music with a foreign accent were pleasantly surprised—or disappointed as the case may be. Thanks to a superb technique and fine sensitiveness, Piatigorsky eloquently proclaimed the fact that the concerto, for all its Englishness, is universal in its conception and can be made so in its appeal. The real test was in the slow movement, and here the soloist was completely at one with the music's spirit.

Gives Delius's Eventyr

Curiously enough, I did not feel that Beecham was always in accord with that spirit. On the other hand, after hearing Sir Thomas give the ballad for orchestra, Eventyr, who will say that any other conductor understands Delius so thoroughly? This was a magnificent performance, and was all the more impressive in contrast with that "song and dance" by Smetana, From Bohemia's Woods and Fields.

The playing of the Mozart Symphony (No. 34, in C) at the beginning of the program, made it plain that Beecham was intent upon a clear understanding between himself and the B. B. C. orchestra. Who would have thought Mozart to have so much blood in him! It was perhaps too hectic for some tastes, and I am not sure that Beecham would not have been wise (seeing that he was a stranger to the orchestra), to eschew those little flourishes of gesture which are, after all, only for the audience's delight.

Treading the Flowery Path

'Yet it is only too true that the adornments of showmanship are often necessary to gain and hold the attention of present-day audiences. Historians who have no inclination to carry out a thorough research take the primrose path which is called "making history live." So with interpreters of music; and especially conductors who find the path not only flowery but conveniently broad. Sir Thomas walks along that

way with grace and an amusing air of ownership.

From Operetta to Lieder

Another showman of the musical world is Richard Tauber, who sang in a recent run of Lilac Time at the Aldwych Theatre and gave a recital in the Albert Hall on Dec. 3. The recital program revealed Tauber's desire to make the best of both worlds—first, the world of lieder, then the world of operetta and popular successes. Clearly the second of these was more in accordance with the majority's taste than was the first, for their attitude towards Schubert, Grieg and Strauss songs was nothing more than polite. Over these



—by G. O. Harnisch

Prominent in the Concert Field in London as Seen Through the Eyes of Cartoonists: Sir Thomas Beecham (Left), Conducting the British Broadcasting Symphony, and Richard Tauber, Who Gave a Recital of Tenor Songs

Tauber poured the honey tones of his voice, but rarely conveyed the impression, so essential in lieder singing, that each song for the moment had become his very own experience.

The Artistry of Menuhin

After Yehudi Menuhin's concert a week later, I do not hesitate to acknowledge the violinist not only as a master of his instrument (which, indeed, he has proved already) but also as a high-minded and courageous musician. Instead of providing the customary Sunday afternoon type of program, Menuhin devoted the first half of his recital to a Beethoven sonata and to movements from Bach's Third Sonata for unaccompanied violin. The second half held less strictly musical interest; yet even here the young artist's purpose was to honor a great virtuoso of the past by playing the original and complete D Major Concerto of Paganini.

Only a violinist — and there were many well-known players in the audience—could fully appreciate Menuhin's wonderful playing of the unaccompanied Bach; but, for my part, it was the Beethoven performance that brought the deepest experience of music itself. It is rare to hear a Beethoven violin sonata given with so unblemished a quality of tone, and this was put at the service of a penetrating interpretation to which the pianist, Walter Bohle, contributed harmoniously.

Bruckner's "Beautiful Thoughts"

Two events of the B. B. C. Symphony concert season call for record. First, a splendid performance of Beethoven's Missa Solemnis by the B. B. C. chorus and orchestra under Adrian Boult; second, the giving of Bruckner's Ninth Symphony in its original version.

Of the Bruckner, Boult conducted a thoughtful interpretation, but it was received in such a manner as to suggest that this composer has gained no more ground here since last he was heard. Let us admit that there is fine music in Bruckner's Ninth Symphony. Still, for the greater part it is a succession of beautiful thoughts strung together sermon-wise, and with no compelling logic or eloquence to give them strength. Was ever music more frustrated, for example, than the Adagio? The break after each aspiring episode, so far from striking awe into the heart, leaves the impression of extreme shortness of breath. And, paradoxically, it is this fact which makes the composer seem



Missa Solemnis of Beethoven and Bruckner's Ninth Symphony in Original Version Are Given Under Baton of Boult — Tauber Appears in Lilac Time and Gives Recital—Old Vic-Sadler's Wells Opera Company Wins Praise for Enterprising Production of Orpheus, Which Involves Special Problems

lems involved in giving this work that to undertake it at all deserves more than ordinary praise. The production, however, held much room for improvement. The orchestral playing, which at the beginning of the season had maintained a very good standard, was decidedly lacking in sensitiveness. The choral singing, too, was unimaginative, and the dances were mere excrescences—in no way could they be organically connected with the music. Nor was the dancing equal to the quality which the new ballet school at this theatre has lately achieved.

And this lack of convincing movement was also the weakness of the singers. It was especially regrettable that Mary Jarred, who had the title role, was allowed to handicap her performance by meaningless and half-completed gestures, for her singing gave us the essence of Gluck's austere dramatic melody. It is rare to hear as genuine a contralto voice as hers is, that is, with none of those unnatural, booming notes at the lower end of the register.

Perhaps the fact that she was born in Yorkshire makes Miss Jarred's a natural voice. Yorkshire has given us some of our finest singers, as musicians in America who have heard John Coates will readily believe. John Coates, by the way, although his youthful energy is being controlled under doctor's orders, is still a pioneer in discovering unknown English song writers and pressing their claims.

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Musical New Deal in Philadelphia



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Ben Stad, Director of the American Society of the Ancient Instruments

(Continued from page 123)

closing concert of the regular series on Feb. 28 in the Bellevue Ballroom the Bruckner Quintet in F Major, revived last season, will be repeated by request. The sixth annual children's concert will be given at the Bellevue on March 24. As usual Fabien Savitzky will include novelties and American premieres on his programs. The Simfonieta is one of the few musical activities in the city that has remained intact through the depression and which has not had to resort to the co-operative system of payment of members. Mrs. Gideon Boericke, president, Mrs. Edward Garrett McCollin, of the board of directors and others of a very live group of committee-women have worked untiringly for the Simfonieta's success.

Museum Continues Concerts

Through the co-operation of Mrs. Mary Louise Curtis Bok the Pennsylvania Museum of Art on the Parkway has been enabled to continue the free Sunday evening programs without curtailment for the sixth season. Programs of a wide diversity of instrumental combination and covering the entire field of musical history, six in all, are given under the direction of Dr. Louis Bailly in the Great Hall of the new museum and are attended by audiences ranging from 3,000 to 5,000 according to weather conditions. The participants are artist pupils of the Curtis Institute of Music, Dr. Josef Hofmann, director. Many of the artists have already entered professional life and there is a professional standard of performance.

Those participating include the Casimir Quartet, with Virginia Majewski as assisting artist, Charles Jaffe, violinist, and Vladimir Sokoloff, pianist, who appeared on Feb. 4; the Elbee Quartet which will appear on March 11; and Reva Reatha, harpist; Emil Opava, flutist; Leon Lester, clarinetist; Lily Matison and Marian Head, violinists, and the Elbee Quartet again on April 22.

The Casimir Quartet consists of Charles Jaffe, James Bloom, Alvin Dinkin, and Victor Gottlieb. The Elbee Quartet consists of Lily Matison, Marian Head, Virginia Majewski, and Victor Gottlieb.

Ancient Instruments Heard

The American Society of the Ancient Instruments, Ben Stad, founder and



Edward Ellsworth Hipsher, President of the Philadelphia Music Teachers' Association Which Is Sponsoring a New Recital Series

director, has already successfully given its annual local public program. It will make several other appearances in the second half of the season in this city as well as a number out of town. In the Philadelphia zone it is to appear at the Friends Select School, and at Valley Forge, as well as in a special program in March. Members of the group are Jo Brodno, quinton; Ben Stad, viole d'amour; Josef Smit, viola da gamba; Maurice Stad, basse de viole, and Flora Stad, harpsichord. The violas used are authentic specimens of the eighteenth century.

A new ensemble group, including Lea Luboshutz, violin; Felix Salmond, cello, and Boris Goldovsky, piano, successfully inaugurated its career this season. One concert remains out of their series of three, given in the auditorium of the Ethical Culture Society, under the management of Helen Pulaski Innes. This will be on Feb. 14. Mme. Luboshutz and Mr. Salmond are teachers at the Curtis Institute of Music.

Curtis Quartet Makes Tour

The Curtis String Quartet, a graduate group from the Curtis Institute, is now finishing a long tour which took it from this city to Florida and back to New York. It had its former preceptor, Dr. Louis Bailly, head of the chamber music department of the Institute, as assisting artist. On Feb. 13 and March 14 this group will give the second and third program of its home series. Its members are Jascha Brodsky, Benjamin Sharlip, Max Aronoff, and Orlando Cole.

The Mendelssohn Club participated in the Philadelphia premiere of the William Walton-Osbert Sitwell dramatic cantata, Belshazzar's Feast, and is currently appearing with the Curtis Institute Orchestra under the baton of Fritz Reiner for the Philadelphia Forum in conjunction with the Junior Choir of Girard College, of which Bruce Carey, leader of the Mendelssohn Club and the Bach Choir of Bethlehem, is conductor. On March 28 the Mendelssohn Club, with the full Philadelphia Orchestra co-operating and Mr. Carey conducting, will give the Bach Passion According to St. Matthew. A true cathedral setting for this service has been arranged through the co-operation of the Church of the Saviour, and it is hoped to develop this into an annual Lenten event in Philadelphia. The Bach

program will conclude the club's fifty-ninth season.

Brahms Chorus Appears

The Brahms Chorus, now in its eighth season, will offer an all-Bach program at its second concert on April 19 in the First Presbyterian Church. Under the direction of the founder, N. Lindsay Norden, the choir has become noted for Bach interpretations. For the April concert the Easter Oratorio and a Magnificat are listed, neither having been done in Philadelphia heretofore. Well known artists will be soloists; Dr. Rollo Maitland will be at the organ and Angel Roma at the piano.

The Choir of the Young Men's and Young Women's Hebrew Association will engage in various religious services at the "Y" building and will participate in a Purim concert in Fleisher Auditorium on March 4. Louis Parris is cantor and Henry Kay, the musical director.

The Philadelphia Music Club, Mrs. Ella Olden Hartung, president, will continue its regular fortnightly Tuesday afternoon musicales in the ballroom of the Bellevue-Stratford. Lena Blanche Jones is the program chairman whose committee has arranged the following list: Feb. 6, American Octet and club



Wm. Shewell Ellis

William K. Huff, Executive Director of the Philadelphia Forum, Which Brings Important Organizations and Artists Annually

piano ensemble; Feb. 7, Bal Tabarin (at Hotel Warwick Ballroom); Feb. 20, Women's Symphony Orchestra; March 6, operatic program; March 15, annual luncheon; March 20, junior program; April 3, club members' program, and April 17, club chorus.

(Continued on page 143)



DR. LOUIS BAILLY

Faculty Member of the Curtis Institute of Music, in charge of the Viola and Chamber Music Departments and String Ensemble Broadcasting over WCAU.

Artistic Director of the Philadelphia Museum Concerts.

For New York studio appointments, address Hotel Gotham

Musical Events in Cleveland Attain New Levels

Orchestra Under the Baton of Dr. Artur Rodzinski Heard in Series Which Includes Operatic and Choreographic Productions in Addition to Customary Symphonic Items — Orchestra to Make Eastern Tour in February — Philharmonic Chorus to Appear in Honegger Work — Noted Soloists Heard — Chamber Music Groups Active — Cleveland Institute Increases Enrollment — Fortnightly Musical Club Sponsors Varied Events

By ERNESTINE ALDERSON

CLEVELAND, Feb. 5.—The Cleveland Orchestra will present a special stage production at



A. A. Brewster, Executive Vice-president and Treasurer of the Cleveland Orchestra Company

Severance Hall on March 8, under Dr. Artur Rodzinski, of Wolf-Ferrari's opera, *The Secret of Suzanne*, and will introduce to Cleveland on the same occasion Ruth Page and her company of dancers, with Harald Kreuthberg. Ravel's *Bolero* will be included in the list of dances. George Houston and Eleanor Painter Strong will sing in the opera.

This announcement comes in a season that so far has included fourteen pairs of concerts and three performances of *Tristan und Isolde* at Severance Hall, suburban concerts at Lakewood, with out of town concerts at Oberlin, Youngstown and Columbus. The season also contains educational concerts for children and young people at Severance Hall, under the assistant conductor, Rudolph Ringwall. More than 9,000 pupils in Cleveland schools attended the children's concerts in January, and it is expected that the concerts in March will bring the record for the season well above 20,000. Study material on five programs, written by Lillian Luverne Baldwin of the music department of the public schools, is used in preparation for these children's concerts. The notes prepare for a Brahms program, a Little Folks program, Dance Types, Sketches from Spain, and Music from the Opera. Mr. Ringwall also conducted a series of "pop" concerts in the Allen Theatre, the final date of which was cancelled



© Trout-Ware
Dr. Artur Rodzinski, Conductor of the Cleveland Orchestra

owing to lack of public support.

The Cleveland Orchestra will make its usual eastern tour in February, according to Carl J. Vosburgh, in charge of touring. A first appearance will be made at Wilkes-Barre, through the Community Concert Association, and Artur Rodzinski will appear as conductor for the first time when the orchestra fills return engagements at Williamstown, Northampton, Springfield, Worcester, and Wellesley, in Massachu-



Ben Strauss
Beryl Rubinstein, Director of the Cleveland Institute of Music

setts, and at Hartford, New Brunswick, and State College, Pa.

The educational work of the orchestra carried on in Cleveland is extended on tour to ten engagements at schools and colleges, including the Y. M. C. A. in Springfield and the Y. W. C. A. in Worcester. In March the orchestra will fill return engagements at Oberlin, Buffalo, Utica and Albany.

The sixteenth program in the symphony series at Severance Hall will include Rimsky-Korsakoff's *Schéherazade* and the first Cleveland performance of Honegger's choral drama, *King David*. The Cleveland Philharmonic Chorus has worked all season under Griffith J. Jones in preparation for this work. Marie Simmelink Kraft, of Cleveland, and Ganna Walska will be soloists, and Dan Gridley, tenor, who is known in Cleveland for his splendid

singing in the Ninth Symphony and in *The Children's Crusade*.

Early in March Ossip Gabrilowitsch will be the piano soloist with the orchestra, Nathan Milstein comes to Cleveland for the first time later in that month, and Dr. Rodzinski will play a request program for the closing concerts of this season on April 5 and 7. Dr. Rodzinski takes the orchestra to Youngstown for the second concert this season at Stambaugh Auditorium on Feb. 23, and on Feb. 28 he conducts a program for the Department of Superintendence of the National Education Association, at Public Auditorium, Cleveland.

The eight chamber music concerts of this season in the small auditorium of



© Bachrach
Carl J. Vosburgh, Vice-president and Secretary of the Cleveland Orchestra Company

Severance Hall by the Cleveland String Quartet, made up of Josef Fuchs, and Rudolph Ringwall, violins, Carlton Cooley, viola, and Victor de Gomez, 'cello, have yet to include a concert on March 2 with Ossip Gabrilowitsch as guest artist, one on March 30 with Daniel Bonade, clarinet, one on April 13 with Arthur Loesser, piano, and one on April 27 with Beryl Rubinstein, piano.

Material for the Music Memory and Appreciation Contest is being enthusiastically studied in preparation for the contest on March 23.

In addition to the public and private schools of Cleveland and the suburbs, the following adult groups are studying: the Lakewood Woman's Club, the First Baptist Church Group, the Women's City Club, the College Club, the



Frank Moore Studio
Mrs. Charles Edward Mayhew, President of the Fortnightly Musical Club

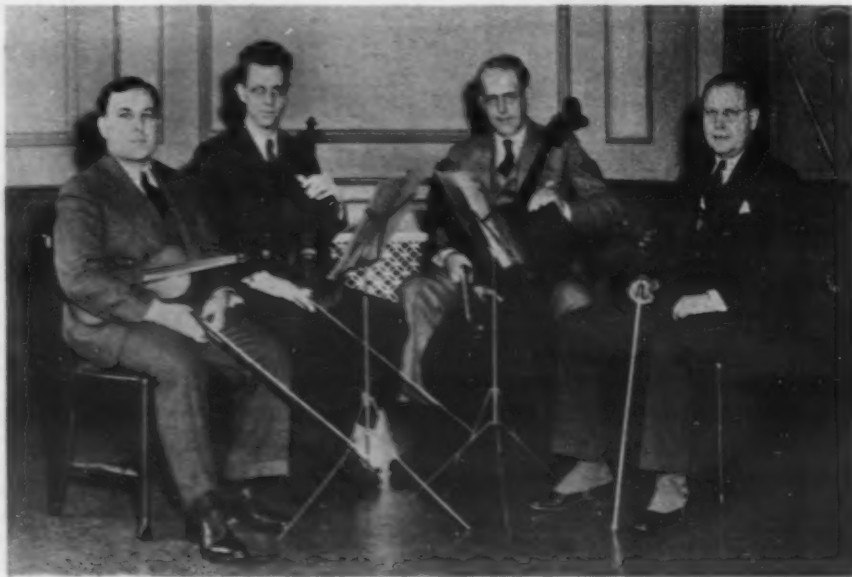
Cleveland Heights Group, sponsored by the Recreation Department, the Caledonia Parent Teachers' Association, a group from the Women's Committee of the Cleveland Orchestra, and the Bay Village Woman's Club. Study at the First Baptist Church is being led by Mrs. George Bickford. Mrs. Arthur W. Huning is lecturing before the following groups: the Women's City Club, the College Club, the Cleveland Heights Group, and the Women's Committee of the Cleveland Orchestra. Mrs. A. E. Williams is lecturer for the Bay Village Woman's Club, Mrs. T. F. Stroup is director of study at the Lakewood Woman's Club.

Institute Increases Enrollment

The Cleveland Institute of Music, under the directorship of Beryl Rubinstein, began its thirteenth season in September with an increased enrollment over former years.

The Opera Department, which produced Mozart's *Bastien and Bastienne* and Haydn's *The Apothecary* at the

(Continued on page 128)



Geoffrey Landesman
The Cleveland String Quartet. Left to Right: Joseph Fuchs, Carlton Cooley, Victor de Gomez and Rudolph Ringwall, Assistant Conductor of the Cleveland Orchestra

Civic Life of Cincinnati Illuminated by Music

Orchestra Has More Brilliant Season Than for Several Years—Art of Goossens Is Contributing Factor to Reawakened Interest in Symphonic Concerts—Players Commended for Admirable Service—List of Soloists Is Strong—Appreciation Increases—Contemporary Scores Have Prominent Place—Rehearsals Begin for May Festival of 1935

By S. T. WILSON

CINCINNATI, Feb. 5.—Under the leadership of Eugene Goossens, the Cincinnati Symphony has had a more brilliant season of concerts this year than in several years past. Attendance at the regular Friday afternoon and Saturday evening concerts has shown a most notable increase; the Popular Concert series on Sunday afternoons has had, almost without excep-



Eugene Goossens, Conductor of the Cincinnati Symphony and of the Biennial May Festival

pretative gifts and one whose programs are varied, interesting and of unquestioned musical worth.

Another, and almost equally cogent reason for the success of the season, has been the work of the orchestra itself. Not in many years has it been so beautifully balanced in all of its choirs, nor



J. Hermann Thuman, Manager of Artists Recitals Given in Cincinnati



Dr. Sidney C. Durst, Director of the College of Music of Cincinnati

tion, capacity houses; and the Young People's Concerts have also been more than usually successful.

Many factors have contributed to this reawakened interest in the orchestra. Mr. Goossens is, of course, the most important among them. Audiences have come to know him as a sincere and discriminating musician, as a conductor possessed of extraordinarily fine inter-

pretative gifts and one whose programs are varied, interesting and of unquestioned musical worth. Eschewing opportunities for sensationalism and personal aggrandise-



Dr. John A. Hoffmann, Dean of the Cincinnati Conservatory Faculty

ment, he has chosen only such modern music as he considers to be of interest and of musical value to his audience. In this matter of programs, it is of more than passing interest to note the frequency with which American composers are given a hearing on Cincinnati Symphony programs. Recently we had the world premiere of Emerson Whitborne's First Symphony. Henry Cowell's *Red* and Ernest Schelling's *Morocco* have also been heard. Among the new works promised for the future are Wiener Josten's *Concerto Sacro*, No. 2, and Aaron Copland's *Music for the Theatre*. Mr. Goossens points out that two of the examples of American music given a hearing have been among the outstanding successes of the season.

Besides the two American works already listed, Mr. Goossens has other contemporary scores in mind for future performance. Included in these are Frederick Austin's *Palsgaard*, John Ireland's *The Forgotten Ride*, Frank Bridge's *The Sea*, and Mr. Goossens's own *Sinfonietta*. The last-named will be given by request.

In addition to his orchestral activities, Mr. Goossens is also busy with preparations for the Biennial May Festival of 1935, of which he is to be again the musical director. Rehearsals have recently started on *Eljah*, which will be given on the opening night.

And all of this takes into no account Mr. Goossens's more personal work, which includes the orchestration of his opera *Don Juan*, and the composition of a work for viola and orchestra which Lionel Tertis is to play in England.

Extra-Series Attractions

Aside from the activities of the orchestra, the most important music of the season has been provided by the recital series given under the management of J. Hermann Thuman and by the Matinee Musical Club, of which Mrs. Adolf Hahn is president.

Mr. Thuman's annual Artist Series ended with Yehudi Menuhin's concert in January. However, Mr. Thuman is bringing to Cincinnati a number of extra-series attractions including the Monte Carlo Ballet Russe, George Gershwin and his orchestra and Fritz Kreisler. It is possible, too, that he

will present other artists in the spring.

The Matinee Musical Club has enjoyed a greater than usual success with its concerts this year. Two more are to be given in the Gibson Hotel series. Dan Beddoe and Shura Cherkassky are to be heard in a joint recital. Ethel Bartlett and Rae Robertson will be presented in a two-piano recital in March.

Under the direction of Thomas James Kelly, the Orpheus Club is having a most excellent series of concerts. The program presented immediately prior to the holidays was one of the finest of recent years and augurs well for those to follow. At the concert of Feb. 22, Floyd Townsley, tenor, will make his Cincinnati debut.

Arthur Zack's Civic Orchestra has been heard in a single concert this year, but other concerts are scheduled for later dates.

A matter for anticipation is a performance of Stravinsky's *Histoire du* (Continued on page 129)



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Varied List Tempts Cleveland's Musical Public

(Continued from page 126)

Playhouse last March, announces a continuation of this project. Under the leaderships of Marcel Salzinger, head of the voice department, and Maurice Hewitt, head of the violin department, Rameau's Pygmalion and Grétry's L'Epreuve Villagoise will be given. Incidental dances will be arranged by Eleanor Frampton, head of the modern dance department, who recently ap-



Arthur Shepherd, Head of the Department of Music at Western Reserve University

peared with her dance group in a successful recital. Miss Frampton is an exponent of the Humphrey-Weidman School of the Dance.

An interesting feature of the present season is a series of radio broadcasts over WTAM given by the Institute of Music Symphony Orchestra, Maurice Hewitt, conductor, and the Madrigal Chorus, Ward Lewis, conductor.

The Comparative Arts Course continues its weekly program of lectures and recitals covering the art, literature and music of the Nineteenth Century. William McVey, gifted young American sculptor, will lecture on Rodin. Lila Robeson, formerly a member of the Metropolitan Opera, will speak on French and Italian opera. Victor de Gomez, head of the cello department, gives a lecture recital on Brahms, and Beryl Rubinstein on Weber, Chopin, and Liszt.

Chamber Music Given

The Institute Quartet, Maurice Hewitt, and Margaret Wright Randall, violins, Homer Schmitt, viola, and Edward Buck, cello, continues its cycle of Beethoven quartets. Beryl Rubinstein and Arthur Loesser will give their annual two-piano recital in April.

At the Cleveland Museum of Art, two interesting children's programs were given: one, an orchestral program by the Junior Orchestra, Edward Buck, conductor, and the other, a recital of compositions by Beryl Rubinstein by a group of Institute children.

The Baldwin-Wallace Conservatory continues its policy of concerts on the



Frank Moore Studio
Mrs. Frances Bolton Korthener, General Program Chairman of the Fortnightly Musical Club



Russell V. Morgan, Director of Music in the Public Schools

first and third Sunday afternoons of each month. These concerts are given by the members of the faculty and by the Conservatory Orchestra. Student recitals are held on Tuesday afternoons.

A Bach Festival will take place on June 8 and 9. The Conservatory Orchestra and chorus will participate. The following soloists have been engaged to date: Arthur Kraft, tenor; Mrs. Rexford Babb, soprano; Marie Simmelink Kraft, contralto; Clegg Monroe, baritone; Arcule Sheasby, violin; Augustine Mendoza and H. A. Crumrine, flutes, and Ida Engel, piano. In addition to these the following members of the conservatory faculty will appear as soloists: L. N. Kurkdjie, violin; Armand Baer, cellist, and Margaret Schluer, Thelma Merner and Carl Schluer, pianists.

Museum Presents Bach Series

The music for the balance of the season as presented by the Department



Trout-Ware
Emily McCallip, New Director of the Cleveland Music School Settlement



Arthur W. Quimby, Curator of the Department of Musical Arts of the Cleveland Museum

of Musical Arts at the Cleveland Museum of Art centres largely around a series entitled The Organ Music of Johann Sebastian Bach. The series when completed will comprise twenty programs including his complete organ works. The series will conclude on April 1. The programs are being given alternately by Arthur W. Quimby, curator of the department of musical arts, and Melville Smith, associate professor, Flora Stone Mather College, Western Reserve University.

This series is doubly interesting because of the first use in America of the unenclosed type of choir organ known by the German term "rückpositiv." This unit, designed by Walter Holtkamp in consultation with Messrs. Quimby and Smith, and built by the Votteler-Holtkamp-Sparling Organ Company of Cleveland, has been installed especially for this series. It has amply demonstrated its value both by introducing a new tone quality, and also in the clarifying effect it has had in combination with the rest of the organ, and the consequent ease with which the listener has been able to follow the contrapuntal weave of Bach's music.

In addition to the above programs there were two programs in January, the first on Jan. 19 by the University Choir of Western Reserve University

under the baton of Jacob A. Evanson, and a lecture on Jan. 28 by Otto F. Ege of the Cleveland School of Art on The Development of Musical Notation in Manuscript and Early Printing.

February brings a program on Feb. 16 by Arthur Loesser of the Cleveland Institute of Music, and one on Feb. 25 including music by sons of Bach, presented by members of the Fortnightly Musical Club of Cleveland. The season concludes with a program of choral music on April 29 by the Cleveland Artists Ensemble, under the baton of Carl Radde.

Regular weekly meetings continue of classes for the children of members, an adult music appreciation class, and the half hour Sunday afternoon organ recitals.

University Forces Give Opera

The outstanding offering of the music department of Western Reserve University, will be a bill of operas on March 10, with matinees and evening performances of Gluck's The Betrayed Kadi and Orpheus and Eurydice. Those participating include Donald Horton, Frances Koma, Viola Famiano, Maurice Goldman, and Gretchen Nobis. The University Choir presented a vesper program at the Ursuline Academy on Jan. 14 and appeared at the Hathaway-Brown School on Jan. 15.

During the week-end of Feb. 3, the University and the Board of Education were to conduct their annual clinic for young musicians. The feature of the clinic was to be a repetition of Monteverdi's opera, Tancredi and Clorinda, which was given by musical organizations of the University in December. The University choir was to sing on the same program.

On March 2, the Glee Club of Adelbert College of Western Reserve University, will participate in the State Glee Club Contest which will be held at Bluffton College at Bluffton, Ohio. The University Choir will give a vesper program on March 18 at the Church of the Savior in Cleveland Heights, and on March 21 the University Singers will give a short program at the same place. The latter group will give their annual program on the campus on April 25. The Glee Club of Flora Stone Mather College will have its annual home concert on May 2. The Adelbert College Glee Club will have its home concert one week later on May 9. The University Choir will have its annual concert on May 23. These programs will be conducted by Jacob A. Evanson and Melville W. Smith. Their arrangements will be under the direction of Arthur W. Quimby. The University Orchestra, which will accompany Tancredi and Clorinda and the Gluck operas, will be conducted by F. Karl Grossman.

Native Works Broadcast

Radio music offered this winter through Cleveland College of Western Reserve University is broadcast from Station WHK under the direction of Grazella P. Shepherd.

Through correspondence with American composers Mr. Shepherd, head of the University music department, obtained suggestions for compositions suitable for chamber music broadcasts, with the result that music by the following composers has been included in the programs arranged by Mrs. Shepherd: Paul Hastings Allen, George (Continued on page 176)

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Orchestra Is Lodestar of Music in Cincinnati



Sarah Yancey Cline Heads the Music Education Department of the College of Music and Conducts the Choir

(Continued from page 127)

Soldat at a date not yet announced. The venture will enlist the services of many musical and artistic groups of the city.

General cause for rejoicing has been found in the announcement that the Cincinnati Wind Ensemble, after a season of inactivity, will resume its programs early in February, giving a series of three concerts in the auditorium of the Catholic Women's Club. The ensemble was organized two years ago and, under the management of Burnet C. Tuthill, gave a brilliant series of programs at the Gibson Hotel.

Members of the ensemble are Karin Dayas, pianist; Marcel Dandois, oboe player; Hans Meuser, bassoonist; Ary Van Leeuwen, flutist; Joseph Elliott, clarinetist, and Max Hess, horn player.

In addition to the members of the group, other artists will be heard at the various concerts. Vladimir Bakaleinikoff, viola player, assistant conductor and first viola player of the Cincinnati Symphony, will appear at the first concert of the series. Emil Heermann, concertmaster of the symphony, will be heard at the second concert, on March 9, when the Brahms Horn Trio will be played. Karl Kirksmith, first 'cellist of the orchestra, will be the guest artist on the final program.

Mr. Tuthill, manager for important Cincinnati chamber music groups and for many individual artists, reports a most successful season in and about the city. Besides the Cincinnati Wind En-



The Cincinnati Wind Ensemble: Karin Dayas, Pianist; Marcel Dandois, Oboe Player; Hans Meuser, Bassoonist; Ary Van Leeuwen, Flutist; Joseph Elliott, Clarinetist, and Max Hess, Horn Player



George H. Klasmeyer Is the Business Manager of the Cincinnati Conservatory

semble, he has under his management, the Heermann Trio; the Cincinnati Little Symphony, Walter Heermann, conductor; Mr. Bakaleinikoff; Stefan Spokin and Robert Perutz, violinists; Louis John Johnen, baritone; Karin Dayas, and Parvin Titus, organist.

At the College of Music

Activities at the College of Music of Cincinnati, of which Dr. Sidney C.



Vladimir Bakaleinikoff, Assistant Conductor of the Cincinnati Symphony

Durst is director, have been varied. The College of Music Orchestra is the largest in many seasons, with over fifty members. Walter Heermann, conductor of this ensemble, arranged five concerts for the season; two have been given; the third will be heard on Feb. 8.

The list of works performed includes: The Overture to Der Freischütz; Bach's Fantasy and Fugue in A Minor,



Robert Korst, Bass-Baritone, a New Member of the College of Music Faculty

arranged for harp and strings by Hellmesberger; On the Steppes of Central Asia, Borodin; The Flight of the Bumble Bee and The Dance of the Clowns by Rimsky-Korsakoff; Liszt's Concerto in E Flat for piano and orchestra; Bartok's Roumanian Folk Dances, given their first performance in Cincinnati; Haydn's Symphony, No. 13, in G; The Concerto in E Flat for two pianos and orchestra, Mozart; the Trio, Well Said, My Son, from Beethoven's Fidelio; Brahms's Concerto for violin, cello and Orchestra in A Minor, Op. 102.

Soloists have been: Loretta Latimer, organist, pupil of Dr. Durst; John Meretta and Mollie Gloster, pianists, pupils of Herbert Newman; Petronella Trimbur Kiely and Viola Huber, sopranos, and Harvey Harding, baritone, pupils of Giacinto Gorno; Eleanor Brandt, violinist, pupil of Emil Heermann; Betty Barbour, 'cellist, pupil of Walter Heermann; and Margaret Marshall, pianist, pupil of Dr. Albino Gorno, dean of the faculty. Miss Marshall appeared with the Cincinnati Symphony on Jan. 21. Soloists for the concert on Feb. 8 are to be: Edgar Blackshaw, pianist, pupil of Dr. Gorno; Dallas Beachley, violinist, pupil of Emil Heermann; and Barbara Balke, 'cellist, pupil of Walter Heermann.

An enjoyable concert was the Christmas Musical of Carols given by the College Choir of fifty voices under Sarah Yancey Cline. Miss Cline also is head of the music education department.

(Continued on page 154)

MARIE LOUISE WAGNER

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Munich Zeitung

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Munich Neueste Nachrichten

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Plans under Way for Continuation of Philharmonic Now Closing Its Fifteenth Season under the Sole Sponsorship of W. A. Clark—Season under the Baton of Klemperer is Highly Successful—Possibility of Merger Between Philharmonic, Opera and Hollywood Bowl Managements Seen

By HAL D. CRAIN

LOS ANGELES, Feb. 5.—It is a long road, they say, that has no turning; and it requires no special gifts of forordination to state that the bend in the road, so far as music in the Southland is concerned, has almost been reached. This season marks the end of the fifteen-year period during which the Los Angeles Philharmonic, the most potent musical influence in the community, has been maintained solely through the generosity of a single individual, W. A. Clark. Opera, which not long since, flourished for a time each season, has almost entirely passed from the musical horizon. And the Hollywood Bowl, the most famous of all American out-of-door amphitheatres, must have its dying embers quickly fanned, or the sacred flame wholly rekindled. "The old order changeth," says Tennyson; yet none but a hopeless pessimist would proclaim disaster ahead.

Outwardly, nothing seems to have been done to continue the Philharmonic for another year, beyond collecting a few thousand dollars as the result of a radio campaign and the activities of the Women's Committee. A small group here, and a little clique there discuss ambitious plans for a brilliant future, but the sad fact remains that it takes financial backing to maintain an orchestra, and in these days, many are chary about making pledges in money matters. Though motives may be altruistic in purpose, they are seldom credited with sincerity, and each group looks askance at the other, suspicious of the proverbial ax that needs grinding. All proclaim the need of music, but few have contacted the Spirit of Music—the fount of harmony from which flows the spiritual forces that must be the cornerstone of the new order.

The very fact that nothing has been done indicates the confident thought that the right thing will be done. Gleanings here and there reveal a conviction that the proper approach would be to form some sort of musical alliance between the orchestra, opera and Bowl forces, all united under one general



William Andrews Clark, Jr., Founder, and for Fifteen Years Sole Guarantor of the Los Angeles Philharmonic

management. If prophecy were in order, one would be happy to forecast such a situation, adding, for good measure, the construction of a new auditorium, a much-needed adjunct. If such an alliance can be brought about, the future of culture throughout the entire Southland is assured, and it is unthinkable that such an opportunity would be overlooked by those who have the ability and power to bring an idea to fruition.

The present season of the orchestra has been one of notable achievement, despite certain handicaps that have militated against a larger success. The coming of Otto Klemperer to conduct the last season of the Clark regime has met with widespread approval. A leader of sterling worth and broad musicianship, the public has been quick to sense the sincerity of his purpose and has applauded his efforts with uncommon enthusiasm. The programs have



Murillo
Otto Klemperer, Conductor of the Los Angeles Philharmonic Orchestra



George Leslie Smith, Manager of the Los Angeles Philharmonic

been necessarily limited in scope, very few works of modern character having been thus far included, owing chiefly, it is said, to the scarcity of funds for royalty fees. There has also been a dearth of soloists, but the artistic level of the concerts has made their absence little felt. Lilla Firlé, pianist, will be soloist on Feb. 8 and 9, and Dan Gridley, who is announced for a recital under the auspices of the Pan Pipers of the Assistance League, will be heard as soloist in a pair of concerts in March. Four pairs remain to be given, and four Sunday afternoon concerts at popular prices. In addition, there will be four concerts in the Beethoven series of five evenings, culminating in the first local performance of the Ninth Symphony on April 19. The others in the series are announced for Feb. 15; Feb. 26 and March 19. There will also be two concerts for children, in a series of three annual concerts inaugurated last year by the Women's Committee which is headed by Mrs. Cecil Frankel. George Leslie Smith remains the astute manager.

Hollywood Bowl's Fate Uncertain

The fortunes of the Hollywood Bowl, founded a dozen years ago through the instrumentality of Artie Mason Carter and her faithful "tenth legion," seem to

have fallen upon evil days. A tremendous undertaking, the buoyancy of its idealism carried it to success in the early days of its history. But as the years progressed, commercialism made steady inroads and has greatly ravaged the spirit that pervaded the early concerts. Last summer, bickerings between the



Mrs. Cecil Frankel, Founder of the Bartlett-Frankel Quartet, and Chairman of the Women's Committee of the Philharmonic

management, the board of directors and the Musicians' Union on behalf of the orchestra, resulted in the concerts being taken over by an organization styling itself "The Symphony under the Stars Foundation." A memory of ill-fated programs and a reputed deficit of some \$30,000 are about all that remain of last year's experience. The direct result of the fiasco is that the Foundation does not care to continue its contract for the coming summer and consequently, the original Bowl Association finds itself with the task of providing entertainment for the eight weeks following the Fourth of July. The Board of Directors is in process of being revamped, with possibly a new president taking the place of A. R. Ruddock, the present incumbent. A new manager will also be selected to succeed Glen Tindall. But the concerts will go on, according to the belief of Dr. T. Percival Gerson, a member of the board since the inception of the concerts. The orchestral players are said to be anxious for a summer season and will shortly announce the names of a new committee to confer with the directors in seeking a plan whereby the series may continue.

Ambitious Choral Programs Planned

An ambitious program is planned for the Oratorio Society, which continues to be conducted by John Smallman. Besides the choral part of the Ninth Symphony, which it will present with the orchestra in April, Honegger's King David and Scott Bradley's Thanatopsis will be given in an Auditorium concert on March 19. Soloists will be Myrtle Aber and Blythe Taylor Burns, sopranos; Clemence Gifford, contralto; Hardesty Johnson, tenor, and Frank Pursell, baritone. Pianists will be Lorna Gregg and Frances Stokes Campbell. Rabbi Edgar F. Magnin has again volunteered his services as the Narrator in the Honegger work. Mr. Smallman is also planning a Bach festival for May 25 and 26, when the B

(Continued on page 131)



Murillo
L. E. Behymer, Veteran Los Angeles Concert Manager



Curtis Biltmore
Ruth Cowan, Los Angeles Manager of Concert Attractions

Los Angeles Seeks Foundation for New Musical Order

Oratorio Society, under the Baton of John Smallman, to Present Bach Festival and Spring Programs of Great Interest—Local Managers Bring Many Visiting Attractions — Griffith Park Opera Performances Planned — Resident Chamber Music Groups Maintain High Level

(Continued from page 130)

Minor Mass will be sung by the Society and other works will be given by various groups. Bach's St. Matthew Passion will be given in two parts on the afternoon and evening of March 31. The First Congregational Church Choir, conducted by Mr. Smallman, has announced the first local hearing of Pier-nés's Children's Crusade on Feb. 25. The choir of 100 voices will have the assistance of 250 school children with Hardesty Johnson as narrator.

Chief of the individual activities is the L. E. Behymer management. For nearly half a century Mr. Behymer has provided the community with its musical fare, and has successfully weathered more than one depression, financial and otherwise. His slogan is to offer the best list obtainable, regardless of conditions. He faces the future with increased optimism this season, since many of his attractions have met with wide popular approval. Josef Lhevinne is announced for a piano recital on Feb. 6, followed by a piano program by Vladimir Horowitz on Feb. 20. Tito Schipa will sing on Feb. 27, with Bartlett and Robertson scheduled for a two-piano recital on March 13; Amelita Galli-Curci on March 20; Myra Hess, pianist, on April 8, and Harald Kreutzberg and Ruth Page, dancers, on March 23. The Soviet Dancers will make their first Pacific Coast appearance under the Behymer management in two Auditorium programs on Feb. 13 and 17, and the Monte Carlo Ballet Russe will be seen in nine performances in the same hall from Feb. 26 to March 3. Mr. Behymer's interests are so broad and varied that it is impossible to say how many other artistic enterprises will be sponsored, or aided by his advice before the close of the season. His Wednesday series of free recitals at Barker Brothers is generously attended and has been an outlet for many young artists in gaining experience. A possibility under the Behymer management, is the Chicago Opera Company, in a two weeks' season in Shrine Auditorium in March. Mr. Behymer's associate is Edwin Lester.

Popular Series Scheduled

Merle Armitage is not exactly a stranger in the Los Angeles managerial field. He was for five years manager of the opera company in the days when it flourished like the green bay tree, and has had his fingers in several musical pies, most of which turned out successfully. This year, he appealed to a wider public, engaging the Shrine to hold the throngs for his series of celebrity concerts at popular prices. These events draw 5,000 or 6,000—especially, if the artist be John Charles Thomas, or Walter Gieseking, who was to give a piano recital on Feb. 2, or Rosa Ponselle, who is to be heard on April 6.

Ambitious plans are again afoot for brilliant doings in the beautiful Greek Theatre in Griffith Park next summer. Last summer Ed Perkins gave the sec-



Mishkin

Theodore Stearns, Head of the Music Division of the University of California in Los Angeles

ond annual series of weekly concerts, but this enterprising manager has decided to vary the fare this season to include opera. Featured artists will be engaged for leading roles, and other singers and choristers will be chosen from Los Angeles, all under the direction of Pietro Cimini. The present schedule includes Carmen, July 20; Rigoletto, July 27; Faust, Aug. 3; Aida, Aug. 10; Bohème, Aug. 17, and Butterfly, Aug. 24. Popular prices will prevail.

Ruth Cowan is another manager whose activities have enriched the musical life of the community. Miss Cowan was formerly western representative of NBC Artists' Service, but has this season limited her work to out-of-town bookings and special assignments from eastern managers. She has also handled several important artists for radio contracts.

Chamber Music Groups Active

Every community should have chamber music groups to tend the sacred fires of musical appreciation. Los Angeles is fortunate in possessing one of outstanding merit in the Bartlett-Frankel String Quartet, founded several seasons ago by Mrs. Cecil Frankel as a tribute to the memory of her father. The organization is composed of Anton Maaskoff and Anthony Brighio, violinists; Emil Ferir, viola, and Nicolas Ochi-Albi, 'cellist. Three concerts are given annually for subscribers in the music room of the Biltmore Hotel, the hall being arranged as a salon and lighted by candles. The remaining concert is scheduled for the evening of March 16. The quartet is also scheduled for a series of concerts in the various schools, the music of which is under the supervision of Louis Woodson Curtis.

Symphony Subscription Concerts

Two symphonic organizations will give subscription concerts in the spring. The Women's Symphony, which claims the distinction of being the oldest women's orchestra in the country, will give a single concert in March, again conducted by Arthur Alexander. The group consists of some eighty players, and has made remarkable strides under Mr. Alexander's leadership in the last two years. The Symphonia Praeceptorum, an orchestral group composed of



Photo by Murillo

Merle Armitage, Impresario, Who Has Inaugurated a New Series of Celebrity Concerts

music teachers in the city schools, conducted by Henri Svedrofsky, assistant concertmaster of the Philharmonic, will give its second concert of the season before the close of the school year.

In forecasting the musical events, the activities of the various clubs should be noted. There are two major opera reading clubs: the Euterpe Opera Reading Club in Los Angeles, which meets monthly in the Biltmore Theatre, with Roland Paul in charge of the programs, assisted by Mrs. Hennion Robinson at

the piano; and the Hollywood Opera Reading Club, whose programs are in charge of Leon Rains, with Mrs. Rains at the piano. The monthly events are attended each by approximately 1,000 women; but unfortunately their interest in the presentation of opera largely evaporates when opera performances are announced.

Clubs Do Praiseworthy Work

The various choral clubs are doing excellent work, with at least one more program scheduled for each one before the end of the season. The Lyric Club, which recently celebrated the thirtieth anniversary of its founding, will probably be under a new conductor next season. J. B. Poulin, who has been the club's only leader, has brought the chorus of eighty voices to a high level of excellence. The Ellis Club, the oldest organization of male voices in the city, conducted by Hans Blechschmidt, will be heard again also. Mrs. Hennion Robinson is accompanist for both organizations and is frequently represented as the composer of interesting choral and solo numbers. The Orpheus Club, for many years led by Hugo Kirchoffer, is composed of some eighty male voices and will give another program for its subscribers. The Cecilian Singers is a group of women teachers in the city schools, conducted by John Smallman. Delightful programs are given monthly by the Southern California Chapter of the National Association of Harpists, Alfred Kastner, president. The meetings are held in the

(Continued on page 132)

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Klemperer Conducts Los Angeles Orchestra in Stirring Programs

Music by Sibelius and Bloch Has Admirable Performances—John Charles Thomas and Kayla Mitzel Are Guest Recitalists Who Receive Acclaim

LOS ANGELES, Feb. 5.—The eighth pair of concerts by the Los Angeles Philharmonic on Jan. 25 and 26 is remembered for excellent performances of Bloch's poems, Winter and Spring, and Sibelius's First Symphony, under the conductorship of Otto Klemperer. The exuberance of Bloch's youthful spirit was well portrayed, especially in the second number. The Sibelius First, which seems less glowing than this composer's Second, nevertheless possesses many moments of exalted inspiration, and it was given a beautiful reading.

Nina Koshetz, Russian soprano now living in Los Angeles, was the soloist. She sang the Letter Scene from Tchaikovsky's Eugen Onegin with dramatic feeling. Her understanding and appreciation of the music enabled her to achieve climatic effects, and brought her many bouquets and much applause.

Demonstration of Fine Singing

The musical calendar has had several attractions of the first rank in the last fortnight. Prominent among these was the recital of John Charles Thomas in the Shrine Auditorium under the management of Merle Armitage. It was Mr. Thomas's first appearance here

since his phenomenal success in Hollywood Bowl last summer, and some 5000 persons were present to hear one of the finest demonstrations of good singing that Los Angeles has enjoyed in many a day. Glory of tone and superb artistry characterized every song the baritone sang, with the peak of the evening attained in a French group. The interpretation of Duparc's Chanson Triste was the epitome of beautiful art. There were many encores to an already lengthy program; but even so, the audience was loath to let the singer go. Carroll Hollister provided unusually good accompaniments and was an interesting soloist.

Violinist Has Fine Success

Kayla Mitzel fulfilled the date in the Behymer Artists' Series originally announced for the late Paul Kochanski. The young violinist's program included La Folia by Corelli-Leonard, Lalo's Symphonie Espagnole, Poème by Chausson, Kreisler's arrangements of Paganini's Caprice, No. 20 and of de Falla's Dance Espagnole, and Hartmann's arrangement of Rimsky-Korsakoff's Flight of the Bumble Bee. Miss Mitzel draws a full, free tone, has mastered technical handicaps and plays with sincerity and an appreciation of style.

Jaye Rubanoff was engaged at the last minute to accompany, which he did very creditably.

Miss Mitzel had fine success with a large audience that included many prominent persons. After the concert



Raymond Paige, Musical Director and Conductor at Station KHJ

she was an honor guest with Dr. Richard Lert at a reception given at the Biltmore Hotel by Viki Baum, who in private life is Mrs. Richard Lert. Dr. Lert will leave the Coast shortly for several months in Europe, conducting concerts in Norway, France and other countries.

The Vienna Sängerknaben, conducted by Hans von Urbanek, visited the city under the local management of L. E. Beyhmer for three concerts, two in the Auditorium and one in the Hollywood Playhouse. Comedy operas by Offenbach and Urbanek formed delightful parts of the programs and revealed the high quality and character of the boys' training. Audiences were enthusiastic.

HAL D. CRAIN

Frankel String Quartet, the Noack String Quartet, the Reher String Quartet and Carl Gantvoort, baritone. A production of Gluck's Orpheus is also promised.

Music in Radio Improves

It seems the general level of radio programs emanating from Los Angeles stations is being gradually raised. Raymond Paige is director of KHJ, the largest in the Don Lee system of thirteen stations and one of the largest in the West. Mr. Paige, who has appeared as conductor of the Philharmonic, both at the Auditorium and in Hollywood Bowl, leads daily programs over the Columbia network, presenting works of musical merit. He feels that the appreciation for better music on the radio is on the upward trend, judging from the response to the higher class programs.

10,596 HEAR CONCERT

Program in Museum Under Mannes Ends January Series

An audience of 10,596 heard the free symphony program conducted by David Mannes in the Metropolitan Museum of Art on Saturday evening, Jan. 27. The concert was the fourth and last of the January series, donated again this year by John D. Rockefeller, Jr. The total attendance at the series is estimated at more than 36,000.

Mr. Mannes, conducting at the Museum for the sixteenth year, gave a first hearing in these concerts of Bach's Third Brandenburg Concerto. The symphony was Tchaikovsky's Pathétique. There were also on the list two movements from Beethoven's Woodwind Trio, the Debussy Fêtes, and Dvorak's Slavonic Dances in E Minor and A Flat.

Concerts in March will be given on the last four Saturday evenings of the month.

Yale School Faculty Heard in Ensemble Program

NEW HAVEN, Feb. 5.—A characteristically interesting program was presented in the second Ensemble Concert by members of the Yale School of Music faculty in Sprague Hall, on Jan. 24. As usual, it met with ready appreciation from the university audience attracted to these concerts. The works performed included Mozart's Quintet in A for clarinet and strings; three songs with quartet by Richard Donovan, assistant dean of the School of Music, and the Bax Piano Quintet. Among the musicians appearing were: Gustave Langenus, clarinetist; Grace Donovan, soprano; Ellsworth Grumman, pianist, and the regular quartet, composed of Messrs. Kortschak, Tata, Berman and Stoeber. M. K.

Frances Marion Comstock Applauded in Asheville, N. C.

ASHEVILLE, N. C., Feb. 5.—Frances Marion Comstock, contralto, was heard in a recital of unusual interest in the George Vanderbilt Hotel for the benefit of the St. Agnes and St. John Auxiliaries of Trinity Episcopal Church.

Miss Comstock, who has just closed a fifteen-month tour in the Music in the Air Company, began her program with classical airs and later included arias from La Gioconda and Mignon, as well as songs in French, German and English, in all of which she scored an unqualified success. Mary Brooks was the accompanist.

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(Continued from page 131)

salons of prominent persons and are open to members and friends only.

Of the many music schools in the city, two stand out by reason of their serious purpose and achievement: the music department of the University of Southern California, headed by Max van Lewen Swarthout; and the music division of the University of California in Los Angeles, headed by Theodore Stearns. Mr. Swarthout, who has been associated with the department as teacher of piano for several years, succeeded to the directorship last fall. A series of four radio programs by the orchestra, Alexander Stewart, conductor, is planned for February and March, illustrating the evolution of the waltz, the march and the symphony. The orchestra was announced for a program in Bovard Auditorium on Jan. 30. Special programs will include compositions by members of the faculty, notably, Charles Pemberton, professor of orchestration and composition, whose recently completed opera, The Painter of Dreams, will be heard in May. Works by Mabel Woodworth will also be heard. At the University of California in Los Angeles, Mr. Stearns has arranged a series of recital events, which are free to all students of the University. These are given in Royce Hall, in which Alexander Schreiner gives three organ recitals weekly. Dr. George Liebling will repeat his program of Beethoven sonatas and events will also be given by the Bartlett-



Vladimir Golschmann is the Conductor of the St. Louis Symphony



Ashen-Brenner
Mrs. Clifford W. Gaylord, President of the Women's Committee of the St. Louis Symphony



Philip De Woakin
Guy Golterman, St. Louis Impresario, Who Will Produce a Season of Opera in the New Auditorium



Alma Cueny, Secretary-Manager of the Civic Music League

St. Louis Delighted with New Home for Music

Opening of \$6,000,000 Auditorium Will Provide Stimulus for Events of Widely Varying Character — Operatic Season to Start With Lavish Production of Aida on April 21—Main Hall Has Seating Capacity of 3,500 — Two More Intimate Concert Rooms Included in Building — Celebrities to Appear on First Schedule of Artists' Recitals — General Festivities Planned

By SUSAN L. COST

ST. LOUIS, Feb. 5.—With the opening of the Municipal Auditorium, a dream of many years will be realized for the St. Louis public. This long-anticipated accomplishment of many thousands of lovers of musical entertainment will have then become a reality, a series of grand opera furnishing an appropriate commencement of musical events in the new home of music.

Costing \$6,000,000, the major portion of which was voted by the citizens some years ago, this mammoth new

edifice will bring joy to the public with its housing facilities for every form of production. Besides the large hall with a seating capacity of over 15,000, there will be two halls accommodating smaller audiences to the number of 500 to 700, and the main music auditorium with a seating capacity of 3,500, where opera, concerts and other musical enterprises may be presented. The most up-to-date equipment for lighting and scenery has been installed and shortly it will be dedicated with a series of concerts, orchestral performances and a season of grand opera.

Grand Opera to Return

The opera season, sponsored by the Grand Opera Founders Association, and under the direction of Guy Golterman, St. Louis impresario, will open on April 21 with a lavish production of Aida. Other works on the schedule are Carmen, Pagliacci, Cavalleria Rusticana, La Bohème, Madama Butterfly, Tosca, Il Trovatore and Rigoletto. This will be the first regular season of grand opera that St. Louisans have had in many years. Mr. Golterman, on many occasions during the past twenty-five years, has provided musical attractions for the city. It was largely through his efforts that the famed Municipal Theatre in Forest Park came into being. He presented the first opera there, as well as bringing both the Metropolitan and Chicago companies to the city.

Many artists of eminent reputation will take part in the Auditorium series. Among those engaged are Lucrezia Bori, Elisabeth Rethberg, Emily Roosevelt, Giovanni Martinelli and Mario Chamlee. Gennaro Papi is to be the chief conductor, with Ernst Knoch in charge of German performances. The chorus of 100 is being trained by Attico Bernabini. Armando Agnini has been engaged as stage manager. The orchestra will number fifty.

Series of Artists' Concerts

The first series of artist concerts to be presented in the new Municipal Auditorium will be managed by Oscar Condon. The list of attractions includes: Mischa Elman, John Charles Thomas, Rosa Ponselle, Walter Gieseking and a joint recital by Doris Kenyon and Alberto Salvi.

The Municipal Auditorium, located on Market Street between Fourteenth and Fifteenth Streets, faces the Municipal Plaza, the greatest civic improvement that the city has ever made, and it is surrounded by other buildings of great architectural beauty.

The completion of this huge undertaking has created a new stimulus for artistic presentations, and it will be the means of bringing to this city many attractions that otherwise have not been seen here on account of the inadequate housing problem.

The Municipal Auditorium will be turned over to the city on April 14. It is hoped that President Franklin D. Roosevelt will dedicate the building, or a member of the Cabinet, if he is unable to attend. There will be a week's festivities of a civic nature, in which music will play a very large part.

Orchestra Is Outstanding

Having successfully weathered the storm of economic depression and the possibility of dissolution for lack of

funds, the St. Louis Symphony, in its fifty-fourth season, has emerged with an organization that is proving itself one of the outstanding musical bodies in the country. The orchestra has shown steady and consistent improvement under the baton of Vladimir Golschmann, who is imbued with the gift of leadership and enthusiasm. He has fused the entire orchestra with a spirit of co-operation and unity which results in performances of great beauty and delight.

Due to the activity of the Women's Committee, headed by Mrs. Clifford W. Gaylord, as president, during the late spring and summer, the regular subscription for season seats is 25 per cent larger than ever before in the history of the society. Capacity audiences have frequently been the order for both matinee and evening performances.

Many Renowned Soloists

Patrons have enjoyed the greatest array of solo talent ever presented in one season, having already heard Artur Schnabel, Paul Althouse, Ruggiero Ricci, Elisabeth Rethberg, Dr. Josef Hofmann, Scipione Guidi, Max Steindel and Vladimir Horowitz, with Yehudi Menuhin, Harold Bauer, Albert Spalding and Ossip Gabrilowitsch still to appear. The season called for eighteen pairs of subscription concerts, two series of five concerts each for children, several "pop" concerts and a special broadcast concert over the Columbia network. There have been several short tours.

The personnel is practically unchanged, with Scipione Guidi as concertmaster. Max Steindel has the first 'cellist chair, and is personnel manager. Arthur J. Gaines is secretary-manager. Oscar Johnson is president of the society and David Grey, treasurer. There is a list of honorary and active vice-

(Continued on page 134)

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(Continued from page 133)

presidents, as well as the executive committee and board of control.

The Civic Music League, of which Alma Cueny is secretary-manager, is looking forward eagerly to recitals by



Max Steindel, First Cellist and Personnel Manager of the St. Louis Symphony

Dusolina Giannini and Paul Althouse. Officers of the League are: President, George Mackey; treasurer, Eric Bernays; organization chairman, Leo C. Miller.

The Principia Concert and Lecture Course, noted for its excellent selection of attractions, still has to present Gregor Piatigorsky in a joint recital with Anna Hamlin, Frank Parker and Grete Stueckgold. While this is essentially a school enterprise, there are a limited number of seats remaining which are eagerly taken by the public. Concerts take place in Howard Hall under the supervision of Wm. E. Morgan, Jr.

The fourth series of Chamber Music Concerts, held at the Sheldon Memorial Auditorium (entirely by St. Louis artists) has been most successful. The



Arthur J. Gaines, Secretary-Manager of the St. Louis Symphony

third and final concert of the season will be held March 15, with the Max Steindel Ensemble, Graziella Pampari, harpist, Herbert Van den Burg, viola player and Corrine Frederick, pianist. These concerts are supported by a board of guarantors, of which Rudolph Schmitz is chairman.

Musicians Guild Programs

The Musicians Guild of St. Louis has had an active season under the leadership of Hugo Hagen as president. The monthly program for February will bring the Agnes Gray String Quartet, assisted by Ethel Binnington, soprano. In the March meeting the Guild will present Dorothy Gaynor Blake in a program of her own compositions. In April the members will hear Corrine Frederick, pianist, and Felix Slatkin, violinist. There will also be a spring festival concert. Ernst C. Krohn is chairman of the executive committee; Mrs. David Kriegshaber is head of the program committee.

The Municipal Theatre Association has no definite announcements as yet regarding a list of operas or principals for the annual season of summer opera in Forest Park, but plans are being made for the regular season of twelve weeks, starting the first week in June. It will be the sixteenth consecutive season; and, as in the past few years, several premieres will be featured. Henry W. Kiel is president, and Paul Beisman the publicity manager.

Carmen to Be Presented

The Opera Guild, composed of seventy trained singers coached by Bernard Ferguson, is preparing for its annual spring operatic performance. Carmen

will be presented. Harry W. Boyer is the president.

The Piano Teachers Round Table, headed by Leo C. Miller, plans to present some interesting programs. John Halk, violinist, is again presenting a series of sonata evenings, appearing on March 6 with Corrine Frederick and on April 24 with Mrs. David Kriegshaber.

The Philharmonic Orchestra, Alfred



Scipione Guidi, Concertmaster of the St. Louis Symphony

Hicks, conductor, will give a spring concert as usual. This organization numbers nearly 100 amateur players. Calvin Ringgenberg, choirmaster and organist of Washington University, is again presenting some interesting organ recitals.

Announcement has been made of the second annual music contest for secondary schools in the metropolitan area of St. Louis to be held at Washington University about the last week in April. This event is sponsored by the Men's Glee Club of the University and is under the personal supervision and direction of Clay Ballew.

ST. LOUIS COMPOSER'S WORKS PERFORMED

ST. LOUIS, Feb. 5.—Vladimir Golschmann put new life into the Overture to Der Freischütz at the eleventh pair of concerts given by the St. Louis Symphony on Jan. 19 and 20.

Two symphonic sketches entitled Avalon, by John Kessler, a local composer, had their first hearings at these concerts. The sketches deserve much commendation, particularly the first one, which is imaginative in character and in which the musical thought is especially well continued. Mr. Kessler shared in the honors. Mr. Golschmann and the orchestra were also heartily applauded for the effective work done in the Moussorgsky-Ravel Pictures at an Exhibition.

The choir of St. Peter's Episcopal Church, under the leadership of Calvin Ringgenberg, has presented a most interesting series of oratorios. Besides Stainer's The Crucifixion this unit will shortly present Bach's The Passion According to St. Matthew and a first performance of Mrs. H. A. A. Beach's The Canticle of the Sun.

The Miller-Ferguson Institute of Music, of which Leo C. Miller is director and Bernard Ferguson the associate director, is enjoying a very busy season. There are three student clubs: Junior, Intermediate and Artist, whose monthly programs arouse much interest; and Mr. Miller will shortly commence a new series of lectures on Musical History and Appreciation. There will be the usual teachers' summer course, directed by Mr. Miller, as well as regular summer sessions in the voice



Gerhard Sinters

Leo C. Miller, Organization Chairman of the Civic Music League and President of the Piano Teachers Round Table

department under Mr. Ferguson's direction, with ensemble and lecture work combined. The school has affiliated branches in Union, Mo., Mt. Olive, and East St. Louis, Ill.

The soloist was Max Steindel, cellist, who chose Elgar's Concerto in E Minor, Op. 85. Mr. Steindel's reading of the work was very musicianly. Technical obstacles do not seem to exist for him, and his tone is round and brilliant. He was obliged to add several encores at each concert.

Nathan Milstein was welcomed as one of the outstanding violinists of the day when he gave a recital before a large audience in the Odeon on Jan. 23, the occasion being the second concert of the Civic Music League Series. His program was a taxing one, containing the Bach Chaconne, Vivaldi's Sonata in D, Beethoven's Sonata in G, and works by Paganini and Wieniawski.

SUSAN L. COST

MILLER-FERGUSON INSTITUTE OF MUSIC

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BOSTON SYMPHONY EVENTS ACCLAIMED

(Continued from page 122)

predecessors, immediate and remote. That he has not been able to rid himself wholly of their influence is also evident. It would seem, on a first hearing of Symphony: 1933 that Mr. Harris was most successful in the opening measures of the work and least so in the closing movement.

Stravinsky's rather uninteresting ballet music gained nothing, intrinsically, upon this hearing, but the Sibelius Fifth, in which the master hand is evident from the very outset, came to a glorious performance.

Third Beethoven Program

The third concert in the Beethoven cycle was given under Dr. Serge Koussevitzky on the afternoon of Jan. 23. The program:

Overture to Prometheus
Symphony No. 4, in B Flat
Symphony No. 5, in C Minor

The overture, infrequently heard in Boston, does not, of course, show the master at the peak of his inventive genius, yet it contains evidences of the craftsmanship which was later to be a characteristic of him, and it came to a revealing performance. Placed in such close juxtaposition to one another, the symphonies were more than ordinarily contrasted, both in thematic material and structural outline. Each had an illuminating reading, which greatly pleased the large audience, although one pair of ears took greater delight in the Fourth Symphony, since the Fifth showed an occasional ragged edge in ensemble. It is clear, however, that the old masters continue to delight the musical intellectuals of this city.

Sevitzky Gives Work by Shepherd

In Jordan Hall on Jan. 28, the People's Symphony, under Fabien Sevitzky, offered the Boston premiere of Arthur Shepherd's Horizons. The program opened with Tchaikovsky's Pathétique Symphony and closed with the Prelude to Die Meistersinger. The four movements of Mr. Shepherd's work are entitled Westward, The Lone Prairie, The Old Chisholm Trail and Canyons. The performance was a notable one. Mr. Sevitzky knew precisely what he wanted, and obtained impressive results. Composer, conductor and orchestra received an ovation at the conclusion of the work, which to one listener seemed to find its best moments in Westward and in the opening measures of The Lone Prairie. An electric performance of the Meistersinger Prelude also evoked an enthusiastic response from the audience.

GRACE MAY STUTSMAN

Myra Hess Welcomed in Cleveland Recital

CLEVELAND, Feb. 5.—Myra Hess gave her first recital in Cleveland on Jan. 26 in the Music Hall of the Public Auditorium, appearing under the direction of Mrs. Emil Brudno. She was received by an expectant audience, including many who had greatly admired her earlier performance as soloist with the Cleveland Orchestra. The richest reward came in a program of great piano music presented in a way to convince the hearer that Miss Hess is one of the outstanding pianists of the day. She played the French Suite, No. 5, and other works by Bach; Beethoven's Sonata, Op. 110; and music by Brahms, Ravel and Scarlatti.

E. A.

Beethoven: Popular Hero in Concert Halls

NOT since 1927, the centennial year of his death, has the music of Beethoven been played so extensively as in the course of the present season. It is usual to find that the total performances of Beethoven's works rank among those of the three composers that head yearly compilations of this sort, but to record many series of Beethoven cycles during a single season is more novel. Beethoven appears to be the composer of the hour, more alive today than ever before.

This may be readily understood from a glance at the musical activity in New York during these winter months. No less than four major Beethoven cycles have been scheduled.

They are all well attended by critics, students, and music lovers. The devotion of these enthusiasts to Beethoven's music is not surprising, for it can be said with hardly any reservation that the glory of Beethoven has rarely been so thoroughly realized.

First of all, there is Arturo Toscanini's eight-week cycle of the orchestral works played by the New York Philharmonic-Symphony in Carnegie Hall. This series is an outgrowth of the symphonic cycle presented last year and heard over the radio in the regular Sunday afternoon broadcasts. It includes the overtures, all the symphonies, and two of the concertos with Yehudi Menuhin and Myra Hess as soloists.

Next comes the series of three recitals in which Ossip Gabrilowitch and Albert Spalding are playing the ten violin and piano sonatas. Because most of these works are, on the whole, heard infrequently, audiences have crowded into Town Hall to hear these excellent performances. The third cycle is that of the London String Quartet which elected to play the last ten quartets and the Grand Fugue in a series of four concerts in two days, at Town Hall. Naturally, the appeal of this series is to the discriminating music lover. Another quartet cycle, including all the sixteen and the Grand Fugue, is being presented in chronological order by the Perol String Quartet over WOR. Such is the wealth of Beethoven's music being played within the compass of a single season in the metropolis.

Though New York may have the lion's share of Beethoven cycles, other cities are finding their attention focused on this composer's works. The Los Angeles Philharmonic Orchestra has scheduled a series comprising five concerts which will culminate with the Ninth Symphony. All these concerts are conducted by Otto Klemperer, whose success prompted this arrangement. Leopold Stokowski has arranged a Bach-Beethoven cycle for the Philadelphia Orchestra. Up in New Haven on the campus of Yale University, Bruce Simonds, pianist, is bringing to a



Beethoven, the Never-Failing Font of Inspiration and Performance. A Charcoal Drawing of the Master by Dean Keller, Assistant Professor of Painting at Yale University

close a series of eight recitals devoted to the thirty-two Beethoven sonatas which have enlisted the attention of large and demonstrative audiences.

Doubtless there are other cycles of lesser magnitude which are not recorded here. They all show that where music is loved, Beethoven is at work. His greatness of spirit permeates all musical life. And as long as human nature loves beauty and responds to the perfect balance of intelligent design and the sincere expression of feeling, then it will turn for years to come to the music of Beethoven.

MILES KASTENDECK

Victor Collins Gives Recital in Scranton

SCRANTON, PA., Feb. 5.—The junior music department of the Century Club presented Victor Collins, pianist, in recital on Jan. 29. Mr. Collins demonstrated his talent in a very enjoyable program consisting of Beethoven's Sonata Op. 31, No. 2; a group by Chopin, and works by Borodin, Debussy, Guion and de Falla.

E. M. F.

CONCERT PROGRAMS ENJOYED IN BOSTON

(Continued from page 120)

sistent demands brought extra Chopin compositions at the end of the program.

At a recent concert by the Flute Players' Club, Georges Laurent musical director, lovers of music in unusual combination of instruments were given a program which judiciously mixed old flavors with new. Beginning with the Mozart Quintet, No. 3, the arrangement proceeded to Gabriel Pierné's Variations Libres et Finale, Turina's Scene Andalouse, a Pastorale by George Foote and the Schumann Quintet.

On Jan. 21, Fritz Kreisler played his second recital this season in Symphony Hall to an audience which again found his artistry to its liking. Mr. Kreisler's program included the Beethoven Sonata in C Minor; Bach's Sonata in G Minor for violin alone, and miscellaneous pieces by various composers in transcription for violin. Carl Lamson was admirable at the piano.

The second concert in the chamber music series sponsored by the New England Conservatory was given on Jan. 23 by the newly-formed Conservatory String Quartet, composed of faculty members. The program included the Ravel String Quartet and the Haydn in D, Op. 76. A large and representative audience listened with very evident enjoyment and gave the players warmest applause. The personnel of this quartet comprises Harrison Keller, Paul Federovsky, Georges Fouré and Alfred Zighera.

Tenor Recital Enjoyed

A program of distinction was given in Jordan Hall on Jan. 25 by Roulon Y. Robison, tenor. He was assisted by Gaston Elcus and Norbert Lauga, violinists; Louis Artieres, viola player; E. Power Biggs, organist, and Edwin Biltcliffe, piano accompanist. Seldom-sung songs by Rameau, Buxtehude and Schutz in combination with violins and organ comprised the first group, followed by songs of more modern tendency by Loeffler and Vaughan Williams, with viola and piano accompaniment. Songs by Biltcliffe, Warren Storey Smith, Griffes, Clair Leonard and the Venezia by Reynaldo Hahn completed a program which gave great pleasure to an enthusiastic audience.

GRACE MAY STUTSMAN

Alfred Bruneau has had a success of unusual proportions at the Théâtre de la Monnaie in Brussels, with his opera, Le Rêve, founded upon Zola's novel of the same name.



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Many Activities Contribute to Season in Rochester

Civic Music Association Provides City With Comprehensive Schedule—Philharmonic Continues Policy of Appearing under Guest Conductors—Civic Orchestra, under the Baton of Guy Fraser Harrison, Wins Plaudits — Civic Opera Company to Give Several Performances

By MARY ERTZ WILL

ROCHESTER, Feb. 5. — Many musical events are scheduled for Rochester between now and the end of the season. Audiences are large. The Rochester Civic Music Association, of which Simon N. Stein is president, and whose supporters number more than 5,000, provides the city with musical entertainment of a comprehensive nature. Under its auspices are the Rochester Philharmonic; the Rochester Civic Orchestra, a smaller organization composed of fifty players from the ranks of the Philharmonic; the Rochester Civic Opera Company, which gives popular light operas; two recital series by well-known artists; a series of stage plays for children; many regularly recurring radio concerts by the Civic Orchestra, and the Rochester Civic Chorus, numbering 185 voices. Arthur M. See is executive director.

Visiting Conductors Appear

The Philharmonic continues in its policy adopted two years ago of having visiting conductors. Sir Hamilton



Pach Bros.

Dr. Howard Hanson, Director of the Eastman School of Music and Conductor of the American Composers' Series

Harty will lead a matinee concert on Feb. 8. Vladimir Golschmann conducts on Feb. 15. Issay Dobrowen is to lead on March 1. The Women's Committee of the Philharmonic of which Mrs. Robert Ranlet is president, conducted a splendid campaign for subscriptions at the beginning of the season, and attendance at all the Philharmonic concerts is large and most cordial.

The Rochester Civic Orchestra, under Guy Fraser Harrison, is a very active group. This orchestra gives concerts of a popular nature every Sunday evening at the Eastman Theatre. Mr. Har-

ison is adept at making programs and is a much-liked forceful leader. Many radio concerts are on its schedule and it is the supporting orchestral unit for the light operas and choral concerts given by the Rochester Civic Chorus, of which Mr. Harrison is also conductor.



Eva Wannamacher, Conductor of the Chadwick Chorus

The Civic Chorus was newly organized this season from the ranks of the Festival Chorus, with much new material added. Only voices of fine calibre and training are admitted and their major appearance this season will be in a concert version of Tannhäuser to be presented with the Civic Orchestra on April 29 in the Eastman Theatre.

The next production of the Civic Opera Company will be The Fortune Teller on Feb. 23 and 24, in the Eastman Theatre. There will be one more in April. The participation in these productions of many local singers and dancers adds to the interest, and big attendances at the two evening and matinee performances of each production proves the popularity of this light opera venture.

Visiting Artists Numerous

The recitals at the Eastman Theatre for the remainder of the season include the Hall Johnson Negro Choir on Feb. 9, Giovanni Martinelli on Feb. 16, and José Iturbi on March 9.

The American Composers' Series, sponsored and conducted by Howard



Guy Fraser Harrison, Conductor of the Rochester Civic Orchestra



Arthur M. See, Manager of the Rochester Philharmonic and Executive Director of the Civic Music Association

Hanson, director of the Eastman School of Music, will have two more concerts, on March 16 and April 13 respectively. A third one will be included in the annual Music Week Festival, sponsored by the Eastman School of Music, which also includes a Festival Ballet and performances by
(Continued on page 142)

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PORTLAND CONCERTS GIVEN WITH ECLAT

Orchestra under Hoogstraten Is Applauded—Ensembles Score Success

PORTLAND, ORE., Feb. 5.—There was plenty of musical substance in the concert given by the Portland Symphony on Jan. 15. Willem van Hoogstraten, conducting, offered a pleasing novelty for strings, Canzon per Sonar by Gabriele-Wollheim, and gave Mozart's Symphony in G Minor, the Weber-Weingartner Invitation to the Dance, and Lalo's Symphonie Espagnole for violin and orchestra with Kayla Mitzel as soloist. Interpretations were expressive and well attuned to the moods evoked by the various works. Miss Mitzel's performance revealed a musical temperament and was marked by beauty of tone. Dent Mowrey was the lecturer.

Richard Strauss's Burleska was given its first hearing in Portland at the matinee popular concert on Jan. 17. Ella Connell Jesse, making her debut with orchestra, played the work with poise and precision. Other composers represented were Schubert, Wagner, Humperdinck, Tchaikovsky and Johann Strauss.

Apollo Club Appears

The Apollo Club reflected credit on Mr. van Hoogstraten, its leader, in a program given on Jan. 4. Mark Daniels, baritone, was applauded for his solos.

Conducted by Mischa Pelz, the KGW-KEX Opera Club was recently heard again in an NBC broadcast of an abridged version of Il Trovatore. Principals were M. McCartney, Arthur Johnson, Mark Daniels, Iris Oakley, Jane Andrews, Nikola Zan, Jacob Zeller and Allen Ogilbee. JOCELYN FOULKES

Rich Schedule Entices San Francisco Audiences

Symphony, Under Dobrowen, Appears With Molinari as Guest — Appearance of Toscanini Scheduled for April or May — CWA Orchestra Formed With Resident Conductors—Summer Season of Orchestral Concerts Is Planned—Resident Chamber Music Organizations Contribute Vital Share to City's Music Life

By MARJORY M. FISHER

SAN FRANCISCO, Feb. 5.—With fifty erstwhile unemployed musicians placed on the government pay roll at \$40 per week drawn from the CWA funds, and the prospect of competent and needy teachers also deriving employment from the Adult Education quota, first honors for 1934 go to Mrs. Horatio Stoll, state president, and officers of the local groups affiliated with the National Federation of Music Clubs who persuaded the local CWA



Smart

Mrs. Horatio Stoll, California President of the Federation of Music Clubs, Who Was Instrumental in Obtaining CWA Funds for Musical Unemployment

officials to employ the orchestra men to give free concerts and are hoping to consummate the plan to provide employment for teachers and lessons for deserving pupils by the time this issue is in the mails.

The orchestra began its work on Dec. 22 and is under contract until Feb. 15. Different resident conductors have been invited to share the baton without remuneration. Kajetan Attl, who has an otherwise unemployed musicians' orchestra known the Philharmonic, was the first to officiate. His successors were not announced at the time of writing.

Opera to Balance Budget

While the San Francisco Symphony is presumably our major musical enterprise, the San Francisco Opera Company enjoys a shorter and a happier life each season and despite a \$30,000 deficit for 1933 it anticipates a 1934 season of equal brilliance.

But the 1934 season is to be operated on a balanced budget plan, and if foreign artists scorn the salaries offered in deflated or inflated American dollars, the chances are that the 1934 artists' roster will be comprised very largely of



Bernardino Molinari, Guest Conductor of the San Francisco Symphony from Jan. 12 to Feb. 10

American singers. At least such was the statement issued by President Wallace Alexander of the Opera Association who authorized General Director Gaetano Merola and Business Manager Peter D. Conley to devise and submit



Gaetano Merola, Director of the San Francisco Opera Association

a reorganization plan aimed to reduce expenses without lowering the standard achieved during the past season.

If unable to accomplish completely the purpose of a balanced budget by reduction of costs, the alternative will necessarily be a restoration of the price scale of two seasons ago (\$6 instead of \$5 top), according to Mr. Alexander. Nothing more definite regarding the next opera season will be known for many weeks to come. But the organization still has a healthy bank balance due to its initial sustaining fund, some \$25,000 of which remains in the treasury.

Dollar opera is due here from March 12 to 24, when the now famous Hippodrome company directed by A. Salmaggi will present a repertoire of eighteen operas under the management of Tom Girton. The operas to be presented are from the standard repertoire, with a few novelties including Otello which is new here and La Gioconda also new to the present generation of opera goers. Just why the company should appropriate the name, "Chicago



Issay Dobrowen, Conductor of the San Francisco Symphony



Wallace M. Alexander, President of the San Francisco Opera Association

Opera Company" for its coast tour is one of the things "nobody knows."

The San Francisco Symphony is, at the time of writing, under the baton of Bernardino Molinari who assumed control of it upon Issay Dobrowen's departure for Philadelphia Jan. 8. The



The Parlow-Penha Quartet. Left to Right: Abraham Weiss, Viola; Kathleen Parlow, Violin; Michel Penha, Cello. At Piano: Ralph Linsley

Opera, in Healthy Financial Condition, Anticipates Brilliant Season — Hippodrome Company, Under Direction of Salmaggi, to Present Popular Series — Local Managers Bring Impressive List of Stellar Attractions — Resident Artist Series Inaugurated — Clubs Active in Support of Musical Events

Italian conductor is a favorite here, and the only event that bids fair to overshadow his work during the current season is the anticipated coming of Arturo Toscanini in April or May. If Mr. Toscanini comes as promised, the



Peter D. Conley, Manager of the San Francisco Musical Association and of the Opera Company

symphony will have had a fifteen-week season. If he does not come, the twelve-week season will conclude on March 17 with Mr. Dobrowen at the helm. Mr. Molinari concludes his five week engagement on Feb. 10, and there will be an interval of nearly a month before the next and last pair of symphony concerts on March 16-17. But March 10 is the date for the final of the Municipal "pops" which will be Mr. Dobrowen's first appearance here since Jan. 6, due to his eastern engagements. The San Francisco Opera School Ballet will appear on this occasion, under the direction of Adolph Bolm.

Another event of tremendous importance in symphony annals is the coming of Yehudi Menuhin in April to give the long promised benefit concert for the Musical Association, sponsors of the orchestra. The income from that concert should reduce the worries of President Richard M. Tobin considerably. For Mr. Tobin is determined that the Musical Association shall go no further into debt.

Summer Season Contemplated

Plans for a summer symphony season are not yet tangible. It is the consensus of opinion, as voiced by Tom Girton, manager, that there will be a season—perhaps of eight weeks—with guest conductors and that instead of the Exposition Auditorium, the War Memorial Opera House will be the scene of the summer symphony activity. Precedent would bring the opening con-

(Continued on page 140)

Detroit Enjoys Season of Increased Activity

Symphony, Under the Leadership of Gabrilowitsch and Kolar, Remains Centre of Cultural Interest — Managers to Conclude Lists With Brilliant Array of Visiting Artists — Masonic Temple Sponsors New Concert Series — Clubs Present Chamber Music and Solo Recitalists

By HERMAN WISE

DETROIT, Feb. 5. — While the major portion of the local music season is already past, a number of interesting events are still scheduled. The season has been much more active than last year and concerts have been attended in greater force.

The Detroit Symphony Orchestra has four pairs of subscription concerts and six "pop" concerts yet to be played. For the second time in as many years the season has been cut to twenty-one weeks. Ossip Gabrilowitsch will conduct the remaining subscription concerts and Victor Kolar the Saturday night concerts with Detroit musicians as soloists.

The dates for the remaining subscription concerts are Feb. 15-16, Feb. 22-23, March 8-9, and March 15-16. For the "pop" concerts which are played every Saturday night, there will be the added attraction of soloists. These will be recruited from the best local talent available, Manager Murray G. Paterson has announced.

One of the most interesting and valu-



Ossip Gabrilowitsch, Conductor of the Detroit Symphony Orchestra

able contributions of the Detroit Symphony Orchestra has been its work for the children of Detroit and surrounding territory. For eleven years the orchestra has had a series of free concerts for school children. Ten concerts have been played each season to approximately 20,000 students. This means that some 250,000 school children have heard and participated in concerts which under ordinary circumstances they would not have heard. In each case there has been adequate preparation for the children through the aid of the public school teachers.

During the winter of 1931-32, the first of the piano auditions was held by the orchestra. A jury of thirty leading pianists and teachers agreed to select three soloists to appear with the orchestra. The matter of age did not enter into the matter. It is significant that Dalies Frantz, now known from coast to coast as a rising young American artist, was one of the three successful candidates. The others were nine-year-old May Evelyn Jirasek and Dorothy Hess.

This year the orchestra went one step farther and decided to present



Mrs. John S. Newberry, President of the Detroit Symphony Society

youthful soloists at each of the five Young People's Concerts. Edith Rhett Tilton, educational director of the orchestra, who is largely responsible for all of the splendid educational work the orchestra has carried on during the past eleven years, has made it clear that neither she nor the orchestra management is interested in discovering child prodigies, but rather in stimulating serious interest in better music.

Youthful Soloists Heard

Miss Jirasek, now eleven, has studied seriously and during the past two years has advanced rapidly. About a month ago she was presented as soloist at a subscription pair, Victor Kolar conducting. She is the pupil of Mischa Kottler.

The youthful soloists at the Young People's Concerts have been Louisa Penny, fourteen, pupil of Dorothy Miller Duckwitz, who appeared Nov. 18; Stanley Locke, twelve, pupil of Edward Bredshall, who appeared Dec. 16; and Henri Rose, nine, pupil of Dr. Mark Gunzburg, who appeared Jan. 20. Hadassah Yanich, twelve, pupil of Bendetson Netzorg, will appear as soloist in the first movement of Mozart's B Flat Concerto, Feb. 17. The fifth and last soloist, not yet decided upon, will be a violinist and will appear at the concert of March 10.

The Detroit Concert Society, Isobel J. Hurst, manager, has but one remaining concert to present in its series of five. Vladimir Horowitz will appear Feb. 13 at Orchestra Hall.

Under Mrs. Hurst's management, Lily Pons, Tito Schipa, Angna Enters and Ruggiero Ricci have already been heard. Each concert was well attended and voted a distinct success.

New Series Proves Success

Under the auspices of the Masonic Temple, a newcomer in the concert field,



Murray G. Paterson, Manager of the Detroit Symphony Orchestra

two attractions are yet to be heard. These are the Monte Carlo Ballet Russe on Feb. 5 and Giovanni Martinelli on April 9. The series in Masonic Auditorium has been a welcome addition to Detroit's cultural life. Frank E. Fisher



Victor Kolar, Associate Conductor of the Detroit Symphony

is the secretary and manager of this series.

The other events under the banner of the Masonic Temple were Fritz
(Continued on page 141)

NOVELTIES PLAYED BY DETROIT FORCES

Kolar Conducts Symphony in New Works at Concert for Pro Musica

DETROIT, Feb. 5.—Musical events of singular importance have taken place recently. Crowded auditoriums have attested that a greater interest than ever before is being manifested in concerts.

Victor Kolar, leading the Detroit Symphony in a special Pro Musica concert on Jan. 19, reached one of the season's high marks in a program consisting of first performances. The eve-
(Continued on page 141)

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Progress Animates Musical Season in Baltimore

Symphony Under George Siemonn Reaches Nineteenth Consecutive Season With Municipal Subsidy — Works by Resident Composers Performed — Peabody Conservatory Launches New Choral Organization — Many Visiting Artists Appear on Schedules of Local Managers—Civic Opera to Present Spring Season — Music Club and Bach Club Announce Brilliant Series of Events

BALTIMORE, Feb. 5.—With the passing of an increased civic budget for music, through the support of Mayor Howard W. Jackson, given in response to the appeal made by



Frederick R. Huber, Municipal Director of Music, Who Is Responsible for Much of the Growth of Baltimore's Civic Music Organizations

the Municipal Director of Music, Frederick R. Huber, Baltimore again invites attention with its championing of municipal music. The department of music is assured of funds for increased activities during the 1934 season. This municipal encouragement will be spread over various phases of educational and cultural music as endorsed by the city authorities. The continuation of the Baltimore Symphony schedule under the capable leadership of George Siemonn, with its series of Sunday evening programs and its children's programs given under municipal direction and with the co-operation of the Junior League and the Child's Study Club, attests the cultural importance of the civic music movement.

Symphony to Give Native Works

Mr. Siemonn has begun his third consecutive year with the organization. It is his plan to introduce many new orchestral works and to acquaint his audiences with a fuller appreciation of the standard repertoire. It is encouraging to note the increasing appearance of works by local composers on the symphony programs. At a recent concert presented by the ensemble an orchestral fantasy, *Ariadne*, by Edmund Cooke, first viola of the orchestra, was heard in its first performance. A later program will include the premiere of Mr. Siemonn's own tone poem, *Aspirations*, which is said to contain colorful writ-



Mrs. C. Albert Kuper, President of the Baltimore Music Club

ing. Among the soloists listed for appearances with the Baltimore Symphony during the season are Walter Giesekeing, pianist, Edward Johnson, tenor Grete Stueckgold, soprano,



Gustav Strube, Who Conducts the Students Orchestra of the Peabody Conservatory

Sascha Jacobsen, violinist, and others to be announced. An interesting feature of the orchestra is the opportunity afforded to advanced students of taking part in final rehearsals and thus gaining professional experience. This is the nineteenth consecutive season of the Baltimore Symphony, which is unique among such organizations in America in that it is supported entirely by the tax-payers and is without private endowment. The indefatigable efforts of Mr. Huber have been instrumental in its development.

The City Colored Orchestra and the City Colored Chorus, under the conductorship of W. Llewellyn Wilson, will continue to receive support as one of the important items in our municipal music scheme. A joint concert is planned for early spring on the program of which works of local composers will be presented, including as a feature Franz Bornschein's *Bedouin Love Song* which the chorus of 300 singers will sing a cappella. Special school concerts are being arranged in order that the pupils of the colored schools may hear good music.

It is with keen anticipation that our

local public awaits the initial appearance of the newly organized mixed chorus of the Peabody Conservatory of Music. Otto Ortmann, director of the conservatory, struck a popular chord when he announced the formation of



Otto Ortmann, Director of the Peabody Conservatory of Music

this community chorus, and with the choice of Louis Robert as conductor the new organization will doubtless become an important factor in our musical life. Another vital department of the Peabody Conservatory is the Student Orchestra, under the leadership of Gustav Strube. The enthusiasm and artistic abilities of these youthful orchestra players have been shown in several ambitious programs. Future programs will further demonstrate the serious purpose of this student group. The Peabody String Quartet will begin its series of Sunday evening programs soon, and will have the distinction of closing the regular Friday afternoon recital series. The quartet is composed of Frank Gittleson, George Wargo and Bart Wirtz, members of the faculty, and Michael Weiner.

The Friday afternoon recital series deserves mention as one of the noted public series at which outstanding artists appear. The present list includes programs by the following members of the faculty, Fraser Gange, Austin Conradi, Stephen Deak, Alexander Sklarevski, Louis Robert, Frank Gittleson, George Wargo, Pasquale Tallarico, Howard Thatcher, Frank Bibb and



George Siemonn, Conductor of the Baltimore Symphony Orchestra

George Bolek. Visiting artists listed are the Gordon String Quartet, the Kroll String Quartet, Marcel Dupré, Chase Baromeo, Barbara Lull, Gertrude Kappel, Egon Petri, Maria Olszewska, Ernest Hutcheson, Harold Bauer, Nathan Milstein, Olga Averino and Virgil Fox.

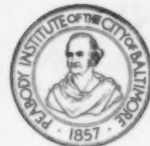
School Publication Has Wide Appeal

The *Peabody Bulletin*, a biennial publication founded some 25 years ago, and since that time under the editorship of Rebecca Hickok, has grown to be an important institution. It covers various phases of music study and important musical developments, and enjoys a foreign distribution in addition to a wide circulation in this country. Notable among its contributions are articles by Otto Ortmann, director of the conservatory.

As an added interest to the Peabody Conservatory calendar, a monthly broadcast is given over WBAL known as the Peabody Hour. The work of advanced students is presented in these programs.

The musical activity at Station WBAL is under the guidance of Frederick R. Huber, who has as chief of the musical staff Gustav Klemm and as his assistants, Broughton Tall, and John Wilbourne. Of civic interest are the broadcasts of the Municipal Band, Robert Lansinger, conductor. The Baltimore Symphony under George Siemonn's direction is listed for a coast

(Continued on page 181)



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Operatic and Symphonic Events Head San Francisco's Calendar



Frederick Schiller, Conductor of the Choral Art Society



Alice Seckels, Manager of Concert and Lecture Attractions, and of Opera Teas



Ian Alexander, Director of the Chamber Opera Singers



Richard M. Tobin, President of the San Francisco Musical Association

(Continued from page 137)

cert during the last week of June or first of July.

San Francisco is fortunate this year in the quality of its chamber music. Not only do we have the excellent Bem-Clement-Bem Trio, consisting of Eugenia Argiewicz Bem, violin, Ada Clement, piano, and Stanislas Bem, cello, under the management of Lulu Blumberg; the Sinfonietta Society conducted by Giulio Minetti and managed by Alice Seckels; the Music Lovers, founded and managed by Margaret Tilly and devoted to small and unusual instrumental combinations; the Chamber Symphony Orchestra, conducted by Gastone Usigli, managed by Carolyn Ware, and dedicated to the furtherance of resident composers and resident soloists; and the Elizabethan Trio of Ancient Instruments; but the new year brought us the Parlow-Penha Quartet, consisting of Kathleen Parlow, violin, Abraham Weiss, viola, Michel Penha, cello, and Ralph Linsley, piano. This quartet, Elizabeth Sprague Coolidge's gift to Mills College, has three San Francisco concerts, the series to conclude on Feb. 14 according to the announced schedule. The Sinfonietta, which specializes in novel programs, has one remaining concert announced for Feb. 20.

The San Francisco Municipal Chorus under the able direction of Hans Leschke has already given its annual performances with the orchestra. A new vocal ensemble of women's voices,



Giulio Minetti, Conductor of the San Francisco Sinfonietta, Now in Its Second Season

the Universal Melodists, conducted by Arturo Casiglia, made a promising debut earlier in the season but its future plans are problematical.

Mr. Casiglia also planned to revive his Pacific Opera Company to give a season of popular operas at popular prices, but the coming of the Hippodrome group makes similar local enterprises, previously discussed, highly improbable this season.

Our chief purveyors of stellar attrac-



Gastone Usigli, Conductor of the San Francisco Chamber Symphony, Now in Its Second Season

tions are Peter D. Conley, who also manages the symphony and opera, and Wilfred Davis. Mr. Conley presents Vladimir Horowitz on Feb. 28 and Tito Schipa on March 9. His regular artist series has already included Lily Pons, Uday Shan-Kar, and the Vienna Sängerknaben, and will bring a special concert by Maria Jeritza on March 1. He is also bringing the Monte Carlo Ballet Russe for one week beginning Feb. 16. These attractions will all be given in the War Memorial Opera House.

Wilfred Davis brings Walter Gieseking on Feb. 15 and Rosa Ponselle on April 5, also in the Opera House. Teresina and John Charles Thomas were previous attractions in this series.

Alice Seckels alternates between concert and lecture attractions, manages Ronald Telfer's Better Plays for Children series, the Sinfonietta, opera and drama teas, and individual artists. This year Miss Seckels originated the idea of a Resident Artist Series, and those yet to appear on this course in the Veterans' Auditorium (companion building to the War Memorial Opera House) are Charles Cooper, pianist, and Lawrence Strauss, tenor.

Heading the non-professional groups are the Chamber Opera Singers. This group of selected voices works under the direction of Ian Alexander and the management of Alice Metcalf. Their productions are staged in the little thea-



Arturo Casiglia, Director of the Pacific Opera Company and of the Universal Melodists

tre in the California Palace of the Legion of Honor. Gluck, Mozart, Gilbert and Sullivan, and Verdi comprise their repertoire. Many of their properties and costumes are made in their workshop, and while their acting is not on a par with their singing, their productions have a decided educational value as well as other interesting aspects.

The New Music Society of California (founded by Henry Cowell), presents programs of modern music when the spirit moves, as does Pro Musica, which usually offers artists of more than local reputation. Mrs. Ashton Potter is president, and Alvina Heuer Willson secretary of the Pro Musica group.

Outstanding clubs include the San Francisco Musical Club which meets fortnightly, on Thursday mornings at the Community Playhouse, under the presidency of Mrs. Harry Haley; the Pacific Musical Club, which meets at the Fairmont Hotel, giving evening programs under the presidency of Mrs. Henry Kanter; and the Music Teachers' Association of which Lillian Birmingham is president.

The Musicians' Club, of which Samuel Savannah is president, has a Women's Auxiliary over which Eugenia Bem presides. Their meetings and objects are primarily social.

Nor should we forget the Junior Musical Club, supervised by Lillian Birmingham.

(Continued on page 174)

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Frank E. Fisher, Secretary of the Masonic Temple Association Which Has Successfully Inaugurated a New Series



Mrs. Edwin S. Sherrill, President of the Tuesday Musicales

Detroit Concerts Draw Large Throngs

(Continued from page 138)

ning was replete with notable contemporary music. In Castelnuovo-Tedesco's *Concerto Italiano*, in which Ilya Schkolnik, concertmaster, appeared as soloist, the astute audience discovered a remarkably fine work. Mr. Kolar himself contributed his *Canzone della Sera* for trumpet solo and orchestra, which had its world premiere. Albert Mancini, first trumpet player with the orchestra, played the solo part. Other items were the *Malipiero Concerto* for flutes, oboes, clarinets, bassoons, drums and double basses; and *Three Hindoo Dances* from La Monaca's opera, *La Festa di Gauri*.

Talented Children Heard

Two talented children, one seven, the other twelve, appeared at concerts of the orchestra on Saturday, Jan. 20. Mr. Kolar directed each event. In the morning, seven-year-old Henri Rose played the first movement from Mozart's *Piano Concerto in E Flat* at the third of the Young People's Concerts. The orchestra played works by Goldmark, Mendelssohn, Schubert, Wagner, Rimsky-Korsakoff and Strauss. In the evening, at the regular "pop" concert, May

Jirasek, who two years ago made her first appearance with the orchestra, won much praise for her playing of Beethoven's *First Concerto*. An unusually large audience was present. The orchestra contributed works by Nicolai, Saint-Saëns, Ravel and Schmitt.

George Gershwin and his company, consisting of James Melton, tenor; and the Reisman Symphonic Orchestra, Charles Previn, conducting, stopped at Orchestra Hall on Sunday afternoon, Jan. 21, in the course of a thirty-day tour. The concert proved tremendously successful. There were hundreds of "first timers" in the audience.

Sergei Rachmaninoff played to more than 5,000 persons on Jan. 22 at Masonic Temple. He had attended the Gershwin concert the day before, and expressed admiration for many of the doings. Only the audience that greeted Fritz Kreisler was comparable in size to the throng that listened to the magic performance of the great Russian composer-pianist. He offered compositions by himself, Beethoven, Schubert, Chopin, Debussy, Borodin, and Weber-Tausig, and his own transcription of Bach's *E Major Sonata* for unaccompanied violin.

HERMAN WISE

Detroit Music

(Continued from page 138)

Kreisler, who on Nov. 13 drew one of the largest audiences gathered together here in years for a concert, Maria Olszewska and Sergei Rachmaninoff.

The Tuesday Musicales will present Claire Dux on Feb. 20 at the Institute of Arts, as the second artist attraction on its course. The Orpheus Club will give the second of its two annual concerts to associate members on April 24 at Orchestra Hall.

The Detroit String Quartet will complete its series of four concerts at the Women's City Club on Feb. 13. Pro Musica will conclude its season of three concerts on March 23, when Lydia de Rivera, Cuban soprano, will give a program of modern Spanish, Cuban and South American songs.

Alfredo Salmaggi, impresario of the Chicago Opera Co., Inc., opened a four-week's engagement of opera at the Wilson Theatre on Jan. 28. He has announced that during the local mid-winter season at least 20 different and standard operas will be presented. The opera season promises to be the most extended in the history of Detroit.

LOUISVILLE ENJOYS SPLENDID CONCERTS

Resident Artists Are Applauded in Programs of Excellent Calibre

LOUISVILLE, KY., Feb. 5. — Recent weeks have brought a fine array of concerts, which were well attended, despite the usual pre-holiday activities.

Outstanding events occurred at the University School of Music. Dwight Anderson, of the faculty, appeared in a piano recital on the first day of December in the Memorial Auditorium, eliciting much deserved applause from a large audience. On Dec. 20 an excellent performance of Hänsel and Gretel brought to the front not only a group of fine singers from the advanced classes of Mme. Sapin, but an orchestra of symphonic proportions under the baton of Jacques Jolas, dean of the school, and a ballet of children coached by Mary Long Hanlon. The cast enlisted the services of Ruth Herrin, Elizabeth Burket, Cara Sapin, Genevieve Schlosser, Loine Floyd, Mary Fleischer and William Meyer. The opera was given in the Memorial Auditorium before a large audience.

The Louisville Chorus gave the second concert of its 1933 series in the Brown Hotel ballroom. This body of singers is under the guidance of Frederic A. Cowles, and is made up of 100 voices. An outstanding feature of the concert was the first performance of two choral works by Alma Steedman to poems of Mrs. Mary Cummings Eudy. They were *The Falcon* and *Our Greed*, the latter dedicated to Mrs. Newton Crawford, a local musician and critic of high standing. These compositions were received with great enthusiasm, Miss Steedman, Mrs. Eudy, Mr. Cowles and Ellen Gardner, club accompanist, being called on to acknowledge plaudits. The soloist was Jane Glenn, a young and highly talented violinist, with Mrs. John Glenn at the piano.

The second concert of the Civic Arts Association combined the Louisville Civic Orchestra and the Civic Chorus, the first under the guidance of Joseph Horvath, the latter led by Lynn Thayer. The first part of the program was symphonic. The second half was given over to a performance of Bach's *Magnificat in D* and Fletcher's *Song of Victory*. Soloists in the *Magnificat* were Mikenna Clark, Mary Louise Goff, Anna Groher Schimpff, Edward Barrett and George Groher.

The eighty-fourth year of the Liederkrantz Singing Society was celebrated in December with a concert in the ballroom of the Brown Hotel, under the baton of Theodore Eitel, with John Currey as accompanist. The guest soloist was Jean Fleischer, soprano, accompanied by Ellen Gardner. Both soloist and club won high approbation.

What was probably the most perfect performance of *The Messiah* ever given in Louisville was heard at St. John's Church in the Christmas holidays, with Julia Bachus Horn conducting. The chorus numbered seventy-five, and the orchestra twenty. Soloists were Hildreth Morrow, Elizabeth Franck, Joseph Eisenbeis and William Meyer. Lawrence Cook was at the organ. The performers had been rigidly rehearsed and were absolutely sure of the music. These things, in addition to the dignity and reverence with which the work was presented, gave the performance a very high value.

The third attraction in the J. Hermann Thuman Artist Series was the Vienna Sängerknaben, who made a favorable impression.

Beryl Rubinstein's piano recital in the Columbia Auditorium was under the auspices of the War Mothers Association of Jefferson. Mr. Rubinstein had not previously visited Louisville, and his virtuosity and musicianship were much appreciated.

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Concert Events in Rochester Are Numerous and of High Quality



Paul W. Davis

The Rochester Philharmonic Orchestra in Its New Setting at the Eastman Theatre in Rochester. Its Concerts Have Maintained a Consistently High Level

American Composers' Series, under the Direction of Howard Hanson to Close Successful Season in April—Choral Groups Heard in Many Concerts—Eastman School Orchestra to Make Concert Appearances—Visiting Artists Acclaimed in Recitals

(Continued from page 136)

the Eastman School Orchestra and Chorus.

Other musical activities of the city include concert appearances of the Chadwick Chorus, conducted by Eva Wannamacher. The chorus of women's voices is directed and managed by Mrs. James P. Callahan. Besides a concert in March at the United Presbyterian Church, an annual broadcast, and several other concerts whose dates are not definite yet, the Chadwick Chorus will be heard in its annual spring concert at the Powers Hotel in April, at which time it will present a cantata for chorus and orchestra, *For He Is Risen*, by Joseph W. Clokey.

The Kilbourn Hall recital series has one remaining event of the season still to come, the Budapest String Quartet on Feb. 26.

Glee Club Plans Tour

Mr. Theodore Fitch, conductor of the University of Rochester Men's Glee Club and Women's Glee Club, plans a tour of the Men's Glee Club in March in nearby towns, and an annual eastern trip in Easter Week. The Women's

Glee Club will make a joint appearance with the Men's Glee Club in one of the Civic Orchestra concerts on a Sunday evening in April.

The Eastman School Orchestra, conducted by Samuel Belov, and the East-



Theodore Fitch, Conductor of the Men's Glee Club and Women's Glee Club of the University of Rochester

man School Chorus, conducted by Herman Genhart, will have several concert appearances, one by the orchestra on Feb. 20 in the Eastman Theatre, a combined concert of the two groups on March 23, and much to do in the Music Festival Week in May.

The Orpheus Male Chorus, conducted by Louis F. Marsh, and the Teutonia

Liedertafel, conducted by Alfred Kroeger, both plan spring concerts.

The children's play series includes *Cinderella* and *Twelfth Night* for Feb. 3, *An Old-Fashioned Girl* and *Romeo and Juliet* for March 10, and on April 14, *Rip Van Winkle* and *Taming of the Shrew*. These productions are well attended by young and old.

SIEMONN CONDUCTS BALTIMORE FORCES

Giesecking Hailed as Soloist in Municipal Series—Students Take Part

BALTIMORE, Feb. 5.—The Baltimore Symphony, conducted by George Siemonn, gave the third concert of the municipal series on Jan. 21 in the Lyric Theatre before an appreciative audience. Throughout the program the orchestra gave evidence of keener attention to nuance and details of rhythmic pulsations, together with a more affirmative style, than in the past programs. These virtues were especially noticeable in the reading of Tchaikovsky's *Serenade* for strings; in the Rachmaninoff Piano Concerto in C Minor, in which Walter Giesecking was the soloist; and in the *Venusberg* Music from *Tannhäuser*. In the last-named item, a group of singing pupils from the preparatory department of the Peabody Conservatory under the direction of Virginia Blackhead took part, adding color to the performance.

The audience found the Titanic art of Walter Giesecking deeply arresting. Seldom has there been a more convincing presentation of the grateful concerto than that given by this master pianist.

Local Composer Represented

Edmund Cooke, a member of the orchestra, was given program representation with his manuscript symphonic poem, *Ariadne*. The young Baltimore composer showed fine workmanship and understanding in his skilfully orchestrated score, which contains resonant and contrasting effects. Melodic and harmonic values are well balanced and

the Greek legend is graphically outlined. The composer was called on to bow many acknowledgments to the applause.

Opera Series Applauded

The San Carlo Grand Opera Company, Fortune Gallo, director, appeared in the Lyric Theatre on Jan. 18, 19 and 20, giving four performances which attracted applauding audiences. The opening bill *Aida*, with Bianca Saroya, Elsa Hottinger, Giuseppe Radielli, Harold Kravitt, Mario Valle and Natale Cervi singing the familiar music, made a favorable impression.

Lohengrin was sung with Dimitri Onofrei in the title role, Alma Peterson as Elsa, Elsa Hottinger as Ortrud and Chief Caupolican as Telramund.

The matinee performance of *Faust* had particular local interest through the appearance of Harriet Zell Colston, Baltimore soprano, who was the *Marguerite*. This was her first reading of the role. Her interpretation was convincing and earned generous applause.

The series closed with *Carmen* in which Ina Bourskaya, Chief Caupolican, Virginia Pemberton and Marie Zara, gave presentations which followed accepted traditions.

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CALENDAR IN DAYTONA BEACH HAS EVENTS OF OUTSTANDING INTEREST

By DAVID TALMAGE

DAYTONA BEACH, FLA., Feb. 5.—Many interesting events are on the calendar. Jerry L. Johnson, general manager of the Daytona Beach Auditorium has on his list an artist series and a festival course of twelve Friday evening attractions.

Artists scheduled include: Georges Barrère, flutist, Carlos Salzedo, harpist, and Horace Britt, cellist, in a chamber music program; Lois Davidson, in a song recital; Marion Talley, Feb. 15;



Prof. H. Augustine Smith, Festival Director of the Daytona Beach Auditorium

John Goss and the London Singers, March 15; and Walter Giesecking, March 21.

The festival course, under the direction of Prof. H. Augustine Smith, consists of pageants, choral festivals and glee club concerts.

Dr. Robert Shailor Holmes, president of the Auditorium Association and the Florida Forum, has arranged ten Sunday afternoon Forum lectures by eminent speakers.

The Palmetto Friday Musicales, which is the music department of the Palmetto Women's Club and is affiliated with the state and national clubs, is following the course of study suggested by the National Federation of Music Clubs.

Marguerite S. Porter, recently elected state chairman of the music department of the Florida Educational Association, has announced the following chairmen of departments: Cleve J. Carson, Jacksonville, state-wide music program; Florence Stumpf, Tampa, publicity; Mrs. Gertrude Miller, St. Petersburg, curriculum and credits; Anna Van Ness, Melbourne, state survey; C. W. Fraine, instrumental music in high schools.

At Winter Park, the Rollins College Conservatory is a center of activity this season. Harve Clemens, director of the conservatory, realizing the disadvantages of a location far removed from any large city, and determined to supply the needs of students who want to hear good music well performed, inaugurated a unique course in music history and appreciation.

After classifying the most important literature of piano, violin, voice, chamber music and choral works, he made up 120 programs to be presented by the members of the faculty and guest artists in weekly programs, extending



Le Seane
Marguerite S. Porter, Daytona Beach, is State Chairman of the Music Department of the Florida Educational Association



Blau-Stoller
Dr. Robert Shailor Holmes, President of the Auditorium Association and the Florida Forum

over a period of four years. These lecture-recitals are supplemented by assigned reading of music history and biographies. The course is popular with college students working in other departments, and is well supported by faculty members and people from the surrounding towns.

Mme. Marie Sundelius has been engaged for a short period during the winter term, to conduct intensive courses in singing and voice pedagogy at the conservatory.

The Symphony Orchestra of Central Florida at Winter Park, under the baton of Mr. Clemens, has opened its series of five concerts and has filled an engagement at Daytona Beach. The personnel of the orchestra has been increased to between sixty-five and seventy musicians.

The beautiful Annie Russell Theatre, built by Mrs. Bok and dedicated to her friend, is the scene of musical and dramatic events held by the college. In addition, a professional artists' series has been announced, in which Miss Russell presents Dr. Louis Bailly, the Curtis String Quartet, Dr. Josef Hofmann, Mme. Sundelius, Maria Theresa, Benjamin De Loache, Lea Luboshutz and Boris Goldovsky.

Philadelphia

(Continued from page 125)

For its second half year the Matinee Musical Club, Mrs. Edward Philip Linch, president, will continue its fortnightly Tuesday afternoon programs in the Bellevue Ballroom as well as giving some additional events. The roster includes the Junior Orchestra, Leonard De Maria, conductor, with Mildred Gordon, pianist, and the vocal ensemble of the club, Nicholas Douty is conductor, on Feb. 13; an ensemble of which Agnes Clune Quinlan is conductor, on Feb. 27; the harp ensemble, Dorothy Johnstone Baseler, conductor, and the vocal ensemble on March 13. John Goss and London Singers, and the club string ensemble, Ben Stad, conductor, will appear on March 27; Junior Day, featuring an operetta by the chorus and orchestra, with junior soloists, will be celebrated on April 10; and April 24 will bring a spring choral concert, followed by a tea-dance. In addition there will be musicales in the St. James Ballroom on Tuesdays, Feb. 27 and March 27, and an evening affair on Feb. 21, when the mid-winter choral concert and dance will be held.

The Philadelphia Forum, of which William K. Huff is conductor, has continued its policy of presenting important soloists and musical organizations. Among those scheduled for the spring are the first Philadelphia recital of the season of, Richard Crooks, tenor, on Feb. 5; the first Philadelphia recital of Nathan Milstein, violinist, on March 15; and the only Philadelphia recital of the season by the much admired Lucrezia Bori, on April 9. Additional events will be announced in the musical section of the Forum's cultural activities.

The Philadelphia Music Teachers' Association, now nearly half a century old, has entered the local concert field, in order to replenish its Musical Benefits Fund. Dr. Edward Ellsworth Hipsher, assistant editor of *The Etude*, is the president and his group has decided on five major concerts for its entrance into the field. Already Ponselle, Elman and Onegin have appeared at the Academy of Music, and the later artists to appear will be Walter Giesecking, pianist, on Feb. 19, and John Charles Thomas, baritone, on March 7.

The Music Teachers' Association is also having an interesting series of monthly meetings. That of Feb. 5 will commemorate the 125th anniversary of the death of Haydn. The subject for March 15 will be The Harpsichord and its Possibilities and the speaker will

be Prof. Hans Schumann of the University of Pennsylvania. An Evening with the Organ will be the subject for April 7, and the annual dinner will be held on May 10.

The Plays and Players, in its Little Theatre on Delancey Place, is contributing to the musical activities of Sunday evenings, which are usually barren in Philadelphia. Mrs. Samuel Woodward is chairman of the music committee and has already arranged some interesting programs at which local artists are given opportunity. It is planned to give an operetta at the end of the season.

The Choral Society, which is now in its thirty-ninth season, and which since its foundation has been under the conductorship of Henry Gordon Thunder, has already given its annual performance of *The Messiah*. Its uncompleted schedule includes the regular spring choral concert which will be given at the Drexel Institute Auditorium, and, according to custom, will intersperse notable standard revivals with novelties.

Dr. Thunder is also the conductor of the Fortnightly Club, of male voices, which gives two subscription concerts each season. One of these remains.

The Orpheus Club, also of male voices, has had a long and distinguished career for its work in choruses and part singing. Under the baton of Alberto Bimboni, in the past few years it has taken on a new lease of artistry and popularity. He includes many novelties on the programs. Its spring subscription concert will be given in the Academy of Music.

The University of Pennsylvania Glee Club is under the leadership of Harl McDonald of the music faculty in the School of Fine Arts, and makes various appearances. A feature of the music school activities is a series of Wednesday afternoon lecture recitals, given by Morrison Boyd, Hans Schumann, and Paul Krummeich.

The Layman's Music Courses are an innovation this season. They are given by Olga Samaroff, the founder and director, and offer music lovers a distinctive presentation of musical fundamentals for the layman who wishes to enlarge and enrich his musical experiences. They are given at the Philadelphia Conservatory of Music.

Frances McCollin is continuing her Philadelphia Orchestra Talks in two series, each of thirty lecture-recitals, one series on Thursday afternoons at her studios, and the other at noon on Fridays, immediately preceding the Philadelphia Orchestra programs which are analyzed and illustrated in advance.

Another series of lecture recitals currently illustrating orchestra and opera programs is that given by Agnes Clune Quinlan, pianist and composer.

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New Orchestra Is Center of Kansas City's Musical Life

Philharmonic Orchestra, Under the Conductorship of Karl Krueger, Has Initial Season of Outstanding Success — Public Response Impressive—William Rockhill Nelson Gallery of Art, Containing New Concert Hall, Is Dedicated — Local Impresarios Bring Imposing Array of Visiting Artists

By BLANCHE LEDERMAN

KANSAS CITY, Feb. 5.—With pardonable pride in the possession of a major symphony orchestra, the Kansas City Philharmonic, and gratitude to Karl Krueger, its distinguished leader and organizer for indomitable courage and faith in face of immense difficulties, Kansas City turns its back on the lean years, many more than seven of them, and begins a substantial march forward. The finely laid plans of Mr. Krueger's were approved by the Kansas City Chamber of Commerce, Conrad Mann, president, Wm. M. Symon, secretary, who organized the board of directors, Powell C. Groner, president. The ticket sale was carried on in their offices under the capable management of Grace Kaufman and her staff.

Of utmost value in forwarding the organization of the Philharmonic was the co-operation of the *Kansas City Star*, and its music editor, Minna K. Powell, who was untiring in her service to the cause; that of the *Kansas City Journal Post*, Luigi Vaini, music editor, and the telling efforts and good will of the musical and civic bodies. Gratifying in the extreme has been the interest of the public, which statement is substantiated by fact that audiences of over 4,000 have attended three of the eight concerts already held in Convention Hall. Soloists for two of the concerts were Efrem Zimbalist and Egon Petri. Other soloists to appear are Poldi Mildner, Claire Dux, and others to be chosen. Dates for the remaining concerts are Feb. 13, March 6, March 27 and April 10.

New Auditorium Dedicated

Concurrent with the debut of the orchestra was the dedication of the William Rockhill Nelson Gallery of Art, an event of great importance.



Reineke
Dr. John Thompson, Director of the Kansas City-Horner Conservatory



Karl Krueger, Conductor of the Kansas City Philharmonic Orchestra

The orchestra, under Mr. Krueger's leadership, played the first concert to be heard in the beautiful recital hall. Other activities of the orchestra include a Young People's series and a concert for students in Kansas City, Kan., the afternoon of Feb. 12. Sir Carl Busch and Charles Skilton will appear as guest conductors in later concerts of the Philharmonic series, conducting compositions of their own.

Walter Fritschy, in his twenty-seventh year as local concert manager, presents this season in Convention Hall Sergei Rachmaninoff, Ruggiero Ricci, Lily Pons and Tito Schipa. He is elated over the fine response of the



D. R. Thomson
Mabelle Glenn, Supervisor of Music in the Kansas City Public Schools

public to this series and voices confidence in general musical growth for the city.

School Festival Contemplated

Mabelle Glenn reports that in spite of the curtailment caused by lack of funds in the public schools, the work of the music department has been carried forward, as usual. An extensive program of choral work will culminate in the annual May Festival in which 5,000 selected singers from the elementary schools will be heard. The Philharmonic series has stimulated appreciation work both in the high schools and



Powell C. Groner, President of the Board of Directors of the Kansas City Philharmonic Orchestral Association



Sir Carl Busch, Head of the Theory Department of the Kansas City-Horner Conservatory, Who Will Appear as Guest Conductor of the Kansas City Philharmonic

the elementary schools. High school classes are being prepared for the major subscription series, and elementary school classes are building toward the afternoon concerts for children.

Adding immeasurably to the city's artistic activity is the Cole Chamber Music Series, held on Wednesday mornings, at the Hotel Muehlebach. Soloists for the series include Mrs. T. M. Strickler, soprano, Mrs. Paul Barnett, soprano, and Mrs. Raymond Havens, contralto. Lucile Vogel-Cole and Carol Cole founded this concert course.

Music Clubs Active

The Mu Phi Epsilon Morning Musicales are presenting a season of effectively contrasted events in the President Hotel under the program chairmanship of Helen Curdy. Included in the musicales was a "Gay Nineties" costume program, followed by a program dedicated to the music of Brahms. The February concert will be of a miscellaneous nature and the concluding event will be an orchestral program in March.

Activities of the Kansas City Musical Club, an organization having a

membership of several hundred, include bi-monthly programs held at the Hotel Baltimore, Mrs. Cary H. Barney, program chairman. Through the International Relations Committee of Federated Musical Clubs, the organization will exchange programs with the Triton Society of France. Mrs. Albert Colt,



Walter A. Fritschy, Manager of the Fritschy Concert Series

president of the local club, received music from Henry Cowell, which will be played by Gladys Schnorf. An all-Bethoven program will be heard as a feature of the general plans, and other programs will be of a miscellaneous nature.

The Educational and Philanthropic Department of the club has ten settlement houses under its supervision. Piano, violin and voice lessons are given by teacher-members of the club or their pupils. Choral work is also stressed. Several operettas and pageants have been given and others are being rehearsed for future performance. A series of benefit parties is being planned to further this work. Mrs. Lee Riley is editor-in-chief of the *Musical Bulletin*, a monthly magazine devoted to reporting the club's activities and reviewing constructionally the musical events of the city.

Schools Report Progress

The Kansas City-Horner Conservatory reports stimulated interest in subjects offered and claim an increased out-of-town attendance. Dr. John Thompson is director of the school and heads the piano department. Serving with him on the faculty are the following department heads: Sir Carl Busch, theory; Stanley Deacon, voice; Forrest Schulz, violin; George B. Phelps, theatre. Dr. Thompson will give a series of lectures for piano teachers in the following cities: Columbus, Ohio, Minneapolis, Cincinnati, Ohio, Chicago, and Milwaukee.

The Cranston School of Music is preparing an evening of highlights from Manon, Don Giovanni, Lakmé, Cavalleria Rusticana, and Romeo and Juliet. Dwight Williams, baritone, of Mr. Cranston's studio, won the contest for appearance with the Kansas City Orchestral Training School, N. De Rubertis, director, at the Kansas City Guild of Music's Midwinter Concert. This event and a series of recitals in Epperson Hall are major activities of

(Continued on page 167)

Enthusiasm Is Unabated Among Musicians in the Twin Cities

Minneapolis and St. Paul Rejoice in Many Enterprises—Energy of Leaders Is Keyed to High Pitch — Symphony Orchestra, Musical Backbone of Both Centres, Object of Vital Plans for Future — Concerts Exceptionally Satisfying from Artistic Standpoint—Beethoven's Ninth Symphony to Be Given on Closing Night

By DR. VICTOR NILSSON

MINNEAPOLIS, Feb. 5.—Enthusiasm among the leading musical spirits in the Twin Cities of Minneapolis and St. Paul is unabated. Public attendance at concerts has not always been on the level of former years; but the energy of those in authority is keyed to a high pitch to meet difficulties resulting from the depression.

The Minneapolis Symphony, the pride and musical backbone of the Twin Cities, and greatly admired throughout the Northwest, had its three-year period of guaranteed subscriptions nominally renewed last season; yet it is felt that great financial success is necessary to carry on beyond the present season. Eugene Ormandy, the conductor, and Mrs. Carlyle Scott, the manager, are assiduously planning and working to back up the directors and guarantors in an enterprise which constitutes a vital contribution to our artistic culture.

Performances Are Notable

Concerts given by the orchestra in both the Friday evening and Sunday afternoon series have been exceptionally satisfactory from an artistic standpoint; and those in charge are ambitious to bring about a general realization that capacity audiences are also needed. Audiences at the symphony concerts are, without doubt, among the largest in the country; but they must be kept at high-water mark to insure complete success. Everyone concerned is working hard and hoping steadily to bring about this result. Mr. Ormandy is an ideal conductor, and the orchestra has attained an efficiency never before reached.



Eugene Ormandy Conducts the Minneapolis Symphony in a Series of Outstanding Effectiveness

The symphony season has proceeded according to schedule. Nine Friday evening and seven Sunday afternoon concerts remain to be given. Soloists appearing in the evening programs have been John Charles Thomas, Artur Schnabel, Friedrich Schorr, Jean Vincent (Mrs. Lawrence L.) Carpenter, Jascha Heifetz and Fritz Kreisler. Other programs have been given without soloists. Soloists engaged for future dates are Sigrid Onegin, Feb. 23; Walter Giesekeing, March 2; Lotte Lehmann, March 9; and Myra Hess, March 16. Programs for Feb. 16 and April 6 will be purely orchestral. The final evening concert on April 20 will bring a performance of Beethoven's Ninth Symphony, with Mr. Ormandy conducting and a chorus built up chiefly through the interest of choirmasters in Twin City churches.

Paul Lemay, assistant conductor, had charge of one of the Sunday concerts in the absence of Mr. Ormandy; and Julia Elbogen, Viennese pianist, an exchange teacher at the MacPhail School of Music and a sister-in-law of Mr. Ormandy, has been outstanding among the soloists.

New features have stimulated interest in the orchestra's series of Young People's concerts. One is the participa-

tion of boys and girls from high school orchestras; the other consists in the interpretative comments made by Mr. Ormandy. The fact that students are permitted to play with the orchestra is an unique activity which is expected to bring about a marked improvement in school ensembles.



Mrs. Carlyle Scott, Manager of the Minneapolis Symphony and of the University of Minnesota Artists Course

Cities on the orchestra's annual mid-winter tour, beginning on Jan. 26 and scheduled to last for three weeks, are: Indianapolis, Memphis, New Orleans, Birmingham, Atlanta, Gainesville, Asheville, Greensboro, Pittsburgh, Wheeling, Columbus and Toledo.

Eminent Recitalists Booked

The University Artists Course, presented for the fifteenth year by the University of Minnesota, is under the able management of Mrs. Carlyle Scott. As in past years, the series furnishes recitals of the first rank in the Cyrus Northrop Memorial Auditorium. Artists engaged for the first part of the year were Lily Pons, Sergei Rachmaninoff, Tito Schipa and Nathan Milstein. Harold Bauer and Ossip Gabrilowitsch are booked for a two-piano recital on March 21. Grete Stueckgold will make her first appearance in the course on April 10.

The Thursday Musical of Minneapolis, of which Mrs. H. S. Godfrey is president, will hold its annual contest for students on March 4, the winners gaining public appearances in concerts of their own. The season, which was opened by Kathryn Meisle, will close with a recital by José Iturbi on March 15. Major events are this year held in the Shubert Theatre, which is also used for the semi-monthly morning programs. Vocal and stringed ensemble



Mrs. Edward R. Sanford, Jr., President of the St. Paul Civic Music Association



Lee Paul Lemay, Assistant Conductor of the Minneapolis Symphony and Principal Viola Player in the Orchestra

music has been presented, one concert being in observance of the centennial of Wagner's death and another in honor of the Brahms centennial.

One of the leading male choruses in the Northwest, the Apollo Club of Minneapolis, opened its season in the Shubert Theatre under the admirable conductorship of William MacPhail, director of the MacPhail School of Music, with an ensemble of 100 singers chosen from a much larger membership. Sophie Braslau was the soloist. The club always gives its second concert of the season in the period when the Minneapolis Symphony is on tour.

(Continued on page 175)

THE WALTER W. NAUMBURG MUSICAL FOUNDATION

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The entire expenses of each recital will be defrayed by the Foundation

The Tenth Annual Series of Competitive Auditions will be held in New York City during the month of March, 1934, and will be open to concert soloists who have not yet given a New York recital reviewed by critics. Candidates must not be over 30 years of age. The Foundation does not pay traveling expenses for candidates.

Application blanks giving full requirements may be obtained from the

NATIONAL MUSIC LEAGUE, Inc., 113 West 57th Street, New York City

Formal application, including a recital program, any part of which the candidate is prepared to perform at the auditions, and a letter of recommendation from a teacher, music school, or musician of acknowledged standing, must be filed not later than February 24, 1934.

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Olin Downes—Times,
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The Fortnight at the Metropolitan

(Continued from page 64)

as Amonasro, Virgilio Lazzari as Ramfis, Arthur Anderson as the King, Alfio Tedesco as the Messenger and Lillian Clark as the High Priestess. D.

Richard Bonelli's First Wolfram Here a Distinguished Portrayal

Saturday evening's Tannhäuser (Jan. 27) had as its special interest the first appearance here as Wolfram of Richard Bonelli. Mr. Bonelli, identified with the Italian repertoire, had, however, sung this Wagner role often when he was a member of the Chicago Opera. His German was excellent and his delivery of the music that of the accomplished artist we know him to be. In the O, Du mein holder Abendstern he sang exquisitely; as also in the other cantilena passages, where the beauty of his voice was apparent. He deserves high praise for his accurate and musical simulation of the arpeggios in the orchestra. He is the only Wolfram this writer has ever heard who has taken the trouble to memorize exactly the harp figures and reproduce them in action on his silent harp as he sings. A detail? To be sure, but one that indicates the true artist.

Mme. Müller was a noble and appealing Elisabeth. Miss Halstead appeared again as Venus, a role in which she has won favor on many occasions. Miss Clark was the Shepherd. Mr. Melchior's singing as Tannhäuser left much to be desired in the first two acts, but in the final one he was admirable. Mr. Pinza's Landgraf was altogether praiseworthy. The knights were Messrs. Clemens, Gabor, Paltrinieri and Wolf.

Karl Riedel conducted with admirable taste and had a curtain call with the principals. A.

Sunday Night Concert

The concert on the evening of Jan. 28, enlisted the services of Lucrezia Bori, Editha Fleischer and Gertrude Kappel, sopranos; Rose Bampton, mezzo-soprano; Giovanni Martinelli, tenor; Armando Borgioli, baritone; and Virgilio Lazzari, bass. The orchestra, under Wilfred Pelletier, played Grieg's Im Herbst Overture, two excerpts from Moussorgsky's Khovanschina and the Rosenkavalier Waltzes.

Miss Bori sang arias from L'Enfant Prodigue by Debussy, and Manon Lescaut of Bucchini, and joined with Mr. Martinelli in a duet from the latter opera. Miss Fleischer and Miss Bampton gave a duet from Le Prophète. Later Miss Fleischer was heard in arias from Gianni Schicchi and La Bohème, and Miss Bampton in a song by Wolf-Ferrari.

Mme. Kappel appeared in an excerpt from Die Walküre and Mr. Martinelli one from La Juive. Mr. Borgioli contributed an aria from La Forza del Destino and with Mr. Martinelli, a duet from the same work. N.

Branzell Sings in Salome for First Time

A sold-out house greeted Strauss's Salome for the third time this season, together with Puccini's satirical Gianni Schicchi, having its first repetition, on the evening of Jan. 29.

The cast of Salome was the same as at former hearings, save that Karin Branzell sang for the first time the role of Herodias for which she was destined but hitherto prevented by illness from singing. Mme. Branzell was the recipient of special applause after the opera.

Göta Ljungberg repeated her interesting performance of the Wilde-Strauss heroine, Max Lorenz was again Herod, and Friedrich Schorr, Jokanaan. The rest of the cast included Mesdames Doe and Gleason and Messrs. Clemens, List, Windheim, Paltrinieri, Bada, Altglass, Wolfe, D'Angelo, Gabor and Gandolfi. Artur Bodanzky conducted.

Giuseppe De Luca as Gianni Schicchi again demonstrated the fact that he is an operatic comedian of unparalleled talents. Also in the cast were Mesdames Fleischer, Boufskaya and Vettori and Messrs. Mar-



Gustav Schützendorf Repeated His Unique Beckmesser in Die Meistersinger

tini, Pinza, D'Angelo and Gandolfi. Vincenzo Bellezza conducted. D.

Noréna Sings Marguerite

Eidé Noréna appeared for the first time this year at the Metropolitan in the part of Marguerite in the season's initial performance of Faust, which was given on the evening of Jan. 31. The audience was large and extremely enthusiastic. Mme. Noréna sang the role with sympathy and simplicity, giving a moving interpretation to the music as well as a striking dramatic characterization. Giovanni Martinelli gave his customary studied and convincing version of the part of Faust, achieving a performance of dignity and strength.

Ezio Pinza was a subtle and striking Mephistopheles, Richard Bonelli was a precise and well-schooled Valentine, and Gladys Swarthout as Siebel, Henriette Wakefield as Martha, and Paolo Ananian as Wagner gave performances of distinction. Louis Hasselsmans was the conductor of a performance that, as a whole, was distinguished for balance and finish. E.

Frida Leider Returns as Isolde

The second presentation of Tristan und Isolde on the evening of Feb. 1 was notable for Frida Leider's return in the heroine's role. Mme. Leider, who is famed for her characterization, again gave dramatic significance to the woes and tribulations of Isolde, and was in her vocally best estate during the piano passages. Mr. Melchior again sang—really sang—the music of Tristan, and so great a pleasure is it to hear singing instead of bellowing that one forgives him his unfortunate use of half-voice in every pianissimo.

Karin Branzell was the Brangäne, one of the several roles she has re-assumed since her illness, and she seems to have suffered little from her absence. Mr. Hofmann's King Mark was sonorous and dignified, but Mr. Schorr's Kurvenal remains one of his disappointing vocal portrayals. Smaller roles were taken by Messrs. Gabor, Windheim, Bada and Wolfe. The orchestra under Mr. Bodanzky was dry, brassy and overwhelmingly loud in the wrong spots, so that it militated against whatever efforts the singers made to give a good performance. F.

John Charles Thomas Magnificent in Debut as Germont

There was no question as to how the audience felt about John Charles Thomas, when he entered in Act II of Verdi's Traviata on Friday afternoon, Feb. 2, making his debut at the Metropolitan, for he was greeted with applause so hearty and so prolonged that even his graceful and gracious removal of his top hat, followed by several



Karin Branzell, Recovered from Recent Illness, Was Heard in Five Roles During the Fortnight

bows, grateful to the eye, could not halt it for a number of minutes.

The house was filled to capacity, not only with lovers of this old opera but with many celebrated singers. There was a festive air to the proceedings, as the occasion was a benefit for the Scholarship Fund of Vassar College, with many examples of collegiate loveliness on hand to lend charm to the afternoon.

Mr. Thomas is almost as experienced in opera as he is in concert. His Metropolitan debut, therefore, though an ordeal, as it must be for any singer no matter how routinized he is, was on his royal road. There could be no doubt that he made as fine a debut as could be desired. In admirable voice, Mr. Thomas gave an exposition of the music of the elder Germont that had beauty, fine variation and gradation of tone, a true Italian line, his high voice opulent, all illumined by lovely tenderness in the Di provenza, sung with real emotion, yet with no tearing of the passion to tatters. He had an ovation at the close. His acting of the role was superb, his costuming elegant and dignified, his gestures restrained and always in good taste. A word of special praise is his for singing the aria just named as a part of the action, not as a concert solo, as it is so often done. After the act Mr. Thomas had several curtain calls alone, the other artists joining with the public in making him the centre of their approval. It was a great day for this fine baritone, who has waited long for his Metropolitan entry. He covered himself with glory in this appearance. Another first class American artist, Mr. Gatti!

Miss Ponselle was heard with great pleasure as Violetta, singing much of this music with the tender, almost fragile, quality she imparts to it. With Mr. Thomas in the second act, she reached heights of vocal achievement. Mr. Schipa was the Alfredo, which he sings with exquisite purity of style. It is a joy to hear a tenor who is always the artist.

Mr. Serafin conducted with that extraordinary sense of detail which he always, we are happy to say, expends on this old score, worthy of every conductor's best, though it only too rarely receives it. A. W. K.

Pagliacci and The Emperor Jones

Pagliacci and The Emperor Jones were given on the evening of Feb. 2. Singers in the first work were Queena Mario, Giovanni Martinelli, Armando Borgioli, Alfio Tedesco and Millo Picco, the last-named replacing George Cehanovsky. Vincenzo Bellezza conducted. Mme. Mario and Mr. Martinelli were both the recipients of prolonged applause after their popular arias, and Mr. Borgioli's Prologue made its customary appeal.

Lawrence Tibbett repeated his gripping performance of the Negro dictator in the Gruenberg opera, with Marek Windheim and Pearl Besuner in the lesser roles and Leonardo Barros replacing the late Hemmley Winfield as the Witch Doctor. Tullio Serafin conducted. D.



Carlo Edwards
Ezio Pinza in His Striking Characterization of Mozart's Don Giovanni

Paul Althouse Effects Brilliant Return in Walküre

The Saturday matinee of Feb. 3 was an unusually worthy performance of Die Walküre, one informed with a spirit none too often observed in Wagner hearings these days. Whether it was due to the brilliant return to the company effected by Paul Althouse as Siegmund, or Mr. Bodanzky's excellent treatment of the score, or both, does not matter. Fact is, it was a noteworthy afternoon.

Mr. Althouse, who had made his debut at the Metropolitan in January, 1913, as



Del Cupolo
Paul Althouse Returned to the Metropolitan as Siegmund After a Long Absence

Dmitri in the American premiere of Moussorgsky's Boris Godounoff, conducted by Arturo Toscanini, has in the intervening twenty-one years matured as an artist. A tenor of excellent quality in his earlier Metropolitan days, he has developed also in vocal substance, so that today he can essay the Wagner roles, whereas in the second decade of this century his roles were the one mentioned, the Singer in Der Rosenkavalier, the son in L'Oracolo and others of that type.

That Mr. Althouse was needed at New York's proud opera house has been known for more than a few years. There has been considerable indignation among Wagnerites, whose ears have been so cruelly assailed for years by the onslaughts of Herren Taucher, Kirchhoff and Laubenthal, that Mr. Althouse, though ready to sing the roles, was not engaged. Max Lorenz came season before last to remedy the situation, but only his opening Meistersinger was promising. Before the season closed he disappointed us, with the result that he was not re-engaged. This season he was, to everyone's surprise, re-engaged, but he

(Continued on page 171)

New Enterprises Enlarge Pittsburgh's Concert Lists

Upswing in Musical Activities Evident as Season Passes into Second Half — Symphony, Under the Baton of Antonio Modarelli, Has Highly Successful Year — Well Known Soloists Presented — Four Visiting Orchestras Give Concerts — New String Orchestra Makes Debut — Managers Present Many Distinguished Recitalists — Resident Choral Groups Are Heard in Impressive Productions

By HARVEY GAUL

PITTSBURGH, Feb. 5.—The town is on the up-grade.

The blast furnaces are blasting, the coal tipples (and other tipples) are tipping, H. J. Heinz is adding three more brands of pickles to his celebrated 57 (which always makes it just 57) and the oil wells are pumping.

This does not mean that Soot-Town-sur-Allegheny is prosperous, but it does mean that we're not afraid of the big bad wolf (Hugo or Eric) and that if things run along the way they are going we'll be running on what vaudeville calls Big Time.

As a matter of fact, so optimistic are we that a number of new enterprises started up, and music is the better for them.

Our theatres may have suffered from an audience standpoint, but most of our concert series have played to capacity, and not a few have hung the S.R.O. sign in the foyer. This is indicative of something, we don't know what, except that Pittsburgh likes music and we are ready to turn out large audiences.

Now let's get down to the business of cataloguing and card-indexing the Who's Who and the What's What, and we hope to high heaven that we omit not a single organization, otherwise there will be the attendant black-hand letter and the anonymous post-card (good old anonymity).

Symphony Season Successful

The Pittsburgh Symphony, Antonio Modarelli conductor, has a large box office year. Playing good programs, it



Oscar Del Bianco, Conductor of the Pittsburgh String Ensemble

has brought in better soloists than ever.

Thus, one gorgeous Georges Gershwin, Ira's tuneful brother, and Gregor Piatigorsky, who does wizardous things with a knee-fiddle, and Walter Gieseking, a Baldwin and Pittsburgh fixture, and Rosa Ponselle, who stops traffic, and Richard Crooks, who sings tenor. That makes five symphony concerts under A. Modarelli, no visiting conductors allowed.

The Pittsburgh Orchestra Association off to a good year, brought in the exemplary Boston Symphony with Serge Koussevitzky, then came Ossip Gabrilowitsch and his dependable Detroit Symphony, and next to come is the dynamic Eugene Ormandy and the Minneapolis Symphony, and the season closes with Hans Kindler (yclept 'celist) and his new National Symphony. The Pittsburgh Orchestra Association has had a good year and the programs have been high in merit.

The Pittsburgh String Ensemble, under Oscar Del Bianco, gives five programs at Carnegie Music Hall, and this year the ensemble has taken on a new lease of life, large audiences and better programs.



Anna Laura Cree, Conductor of the Twentieth Century Club Choral

Then there was born this year, the Pittsburgh String Orchestra, another large unit under the baton of Ferdinand Fillion. For the first concert the distinguished Toscha Seidel is to appear. Much is expected from this organization.

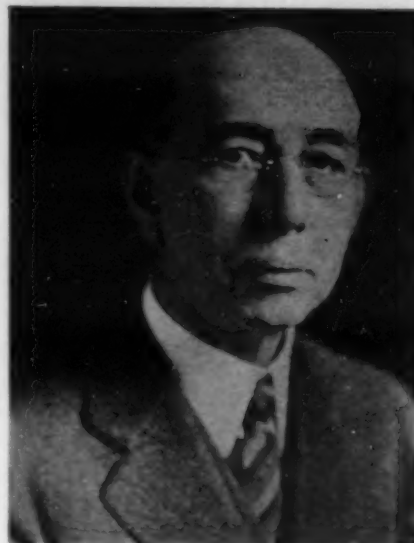
More string orchestras (Pittsburgh is highly strung) and so there appeared this year another ensemble under the direction of the able Ralph Lewando.

As usual the Tuesday Musical Club String Ensemble, under the stick of efficient Ruth Thoburn Knox, plays two excellent programs per season.

This season there came into being the competent and forward-looking Wachter Quartet, and the four give a fine season at Carnegie Lecture Hall.

As before, the excellent Max Shapiro Quartet plays to capacity at the Sunday afternoon series at the Schenley, while the routined and scholarly Gaylord Yost takes his quartet to the Twentieth Century Club for a season of Sabbath twilights, much to the delight of that organization.

The Art Society, doddering along in its sixtieth year, armed with ear trum-



Will Earhart, Director of Music in the Pittsburgh Public Schools

pets and free-wheeling chairs, comes cavorting along like a stripling. Grand old Art Society, and this year they have-and-had Paul Kochanski, Grete



May Beegle, Pittsburgh Concert Manager

Stueckgold, the Vienna Sängerknaben (choir boys to you), Josef Hofmann, the Gordon String Quartet, Rose Bampton and Nelson Eddy.

Then there's May Beegle's triple-A, plush-lined series at the Mosque, and May is eleven years old in the de luxe trade, and so she brings, Fritz Kreisler, the Russian Grand Opera Company, in a little trifle called Le Coq d'Or, and another little group, the Monte Carlo Ballet Russe and Sigrid Onegin, Lily Pons, Vladimir Horowitz, and Lawrence Tibbett. That's May for 'e, and all she has to worry about is a larger Mosque. She can only cram 4,000 people in there and it ain't enough.

Y.M.-W.H.A. Series Impressive

Then we have the pioneering, path-finding Y.M. & W.H.A. always on the lookout for new major talents, and this season the "Y" showed up with the Shan-Kar Dancers, Henry Harris, pianist, Maria Olszewska, contralto, Frederick Jagel, tenor, Poldi Mildner, pianist, and Nathan Milstein, violinist.

The "Y" has people standing in the aisles and all performers travel the encore route. (We mention this in case



Antonio Modarelli, Conductor of the Pittsburgh Symphony Orchestra

a performer contemplates coming here without an encore prepared.)

If Pittsburgh is nothing else it is chorally-minded, and do these people love to sing! Try and keep them from it.

The Mendelssohn Choir, two hundred strong, under the drill-mastership of Ernest Lunt, sings such incidental works as Pierné's Children's Crusade, Bach's St. Matthew Passion, and Belshazzar's Feast, oh, yes, and we forgot, Mr. Handel's Messiah. You don't know about the Mendelssohn Choir, but it is one of the country's leading organizations.

Wide and varied is the list (and wide and varied is the performance) and so you can hear any type of choral music. Charles N. Boyd does marvelous things with his eighty women in the Tuesday Musical Club Choral, Mrs. James Stephen Martin presents fascinating programs with her Madrigal Singers, the A Cappella Choir presents two a cappella programs, Mrs. Taylor Allderdice gives several afternoons with her Women's City Club Choral, Elsie Breeze Mitchell takes her Congress of Women's Club Choral for a series and so it goes.

The Twentieth Century Club Choral under Anna Laura Cree makes an ap-

(Continued on page 174)



Ferdinand Fillion, Conductor of the Newly Organized Pittsburgh String Orchestra

BANNER YEAR IS RECORDED AT ANN ARBOR

Success Attends Fifty-fifth Annual Choral Union Concert Series—University of Michigan School of Music Holds Important Events—Six Programs, Including Premiere of Heger Work, to Comprise Festival in May

ANN ARBOR, Feb. 5.—The University Musical Society, in both its divisions—the School of Music of the University of Michigan and the Choral Union concert series, which is now in its fifty-fifth year—is having a most successful season. Charles A. Sink, president, states that all the concerts have been well attended. Attractions named in the schedule are: the Boston Symphony, under Dr. Serge Koussevitzky; the Cincinnati Symphony, conducted by Eugene Goossens; the Detroit Symphony, with Ossip Gabrilowitsch as conductor; the Vienna Sängerknaben; Fritz Kreisler; Lily Pons; Maria Olshewska; Sergei Rachmaninoff; Poldi Mildner, and Gregor Piatigorsky.

Chicago Symphony to Play

The forty-first annual May Festival will consist of six programs, given on May 9, 10, 11 and 12. The Chicago Symphony, under the batons of Frederick Stock, conductor, and Eric DeLamarter, associate conductor, will take part for the thirtieth consecutive season. The University Choral Union, under the baton of Earl V. Moore, musical director of the festival, will give The Seasons by Haydn, Beethoven's Ninth Symphony and the American premiere of Robert Heger's Ein Friedenslied, which is being translated into English for the occasion. The Young People's Festival Chorus, consisting of several hundred school boys and girls under the direction of Juva Higbee, supervisor of music in the Ann Arbor public schools, will sing.

The School of Music faculty includes Earl V. Moore, director, and professor of theory; Wassily Besekirsky, violin; Palmer Christian, organ; Arthur Hackett, voice; Joseph E. Maddy and David Mattern, public school music; Harms Pick, cello. Associate professors are: Mabel Ross Rhead, piano; and Otto J. Stahl, theory. Assistant professors are: Joseph Brinkman, piano; Nicholas Falcone, band; James Hamilton, voice; Juva Higbee, public school music; Maud Okkelberg, piano; Anthony J. Whitmire, violin. Instructors include: Ava Comin Case, Dalies Frantz, Edith

B. Koon, Martha Merkle Lyon, Louise Nelson, Lucile Graham Schoenfeld and Nell Stockwell, piano; Louise Cuyler, theory; E. William Doty, organ and theory; Nora C. Hunt and Thelma



Charles A. Sink is President of the School of Music of the University of Michigan, and of the University Musical Society

Earl V. Moore, who conducts the Annual May Festival in Ann Arbor, is Director of the University School of Music

Lewis, voice; Glenn McGeoch, history; Thelma Newell, violin; Ruth Pfahl, harp.

Weekly Organ Recitals

Mr. Christian, university organist, provides a recital each Wednesday afternoon. From time to time he has had the assistance of guest performers, including Carl Weinrich, Edwin Stanley Seder, Clarence Mader and E. William Doty.

In the faculty concert series, given approximately semi-monthly on Sunday afternoons, there have been appearances of the University Men's Glee Club, the Women's Student Glee Club, the Varsity Band and the School of Music Student Orchestra.

On frequent occasions faculty members have participated in out-of-town performances and in educational association meetings and conventions. Mr. Hackett has appeared three times in Worcester, Mass., and in other Eastern cities. Mr. Christian has given organ recitals; and Mr. Frantz, newly-appointed instructor in piano, has appearances with the Detroit, Chicago, Philadelphia and New York Philharmonic-Symphony orchestras, in addition to recital engagements. Mr. Sink, Dr. Moore, Mr. Brinkman and Mr. Besekirsky took part in sessions of the convention recently held by the Music Teachers' National Association in Lincoln, Neb.

In December a performance of The Messiah was given with the Student Symphony and the University Choral

Union under the baton of Dr. Moore. This performance was repeated in Holland, Mich., under the auspices of Hope College and the direction of Curtis Snow.

The orchestra also participated in a concert in Adrian, Mich., before the Lenawee County Women's Federation of Music Clubs. The Varsity Glee Club under the direction of Mr. Mattern has been heard in Battle Creek, Detroit, Dearborn and other cities.

The annual summer session of the School of Music will be held from June 25 to Aug. 17. The staff will consist of Mr. Sink, Dr. Moore, Messrs. Besekirsky, Christian, Hackett, Mattern, Pick, Stahl, Brinkman, Falcone and Hamilton; Louise Cuyler, Mr. Frantz, Mamie Kunsman, Thelma Lewis and Nell B. Stockwell. Concerts will be given each week in Hill Auditorium.

Rachmaninoff Heard

The sixth list in the fifty-fifth annual Choral Union Concert Series was given on Jan. 18 by Sergei Rachmaninoff. Chopin's Sonata in B Flat was played in memory of the late Albert Lockwood, who from 1900 to 1933 was head of the piano department of the University School of Music. The Schumann Etudes Symphoniques opened the recital, which contained the pianist's Three Etudes Tableaux and Hopak, and a Liszt group. The inevitable demand for Mr. Rachmaninoff's Prelude in C Sharp Minor was met in an encore.

CONTINUATION OF SUMMER OPERAS FORECAST FOR AUDIENCES IN TULSA



George Baum Conducts the Series Given by the Tulsa Symphony

more programs are to be presented later in the season.

Tosca Berger, violinist, whose popularity grows each year, will give three more of her delightful recitals, on Feb. 12, March 19 and April 16. These intimate recitals are sponsored by a group of music lovers, and are free to the public. Needless to say, the Unitarian Church, where they are held, is always full to overflowing on these occasions. Miss Berger is also to be soloist at one of the spring concerts of the Tulsa Symphony.

Lawrence Tibbett will close the season of the Apollo Club concerts on April 24 in Convention Hall.

The Tulsans, an ensemble of sixty men under the direction of Harry Evans, are scheduled for two more concerts in their series, one in March and one in June.

Robert Boice Carson is arranging to present the cycle, In a Persian Garden, early in March. Eight artists who have studied with him will take part.

R. B. C.

MUSKOGEE UNITS ACTIVE

Community Forces to Give Spring Concert—Schmitz Applauded

MUSKOGEE, OKLA., Feb. 5. — The Muskogee Community Chorus and Orchestra will give its annual spring concert on Feb. 12. The Masonic Temple Auditorium will be the setting. About 100 singers and forty orchestral players, conducted by Anton Goetz, are to be presented in a miscellaneous program.

E. Robert Schmitz appeared in a piano recital in West Junior High School on Jan. 26. This was Mr. Schmitz's second concert in this city. It had been awaited with keen interest, and was an artistic event of particular attractiveness.

L. C. S.

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Associate Professors	
MABEL ROSS RHEAD.....	Piano
OTTO J. STAHL.....	Theory
Assistant Professors	
JOSEPH BRINKMAN.....	Piano
NICHOLAS FALCONE.....	Band Instruments
JAMES HAMILTON.....	Voice
Instructors	
JUVA HIGBEE.....	Public School Music
MAUD OKKELBERG.....	Piano
ANTHONY J. WHITMIRE.....	Violin
Instructors	
AVA COMIN CASE.....	Piano
LOUISE CUYLER.....	Theory
E. WILLIAM DOTY.....	Organ
DALIES FRANTZ.....	Piano
NORA C. HUNT.....	Voice
HUNTER JOHNSON.....	Theory
EDITH B. KOON.....	Piano
THELMA LEWIS.....	Voice
MARTHA MERKLE LYON.....	Piano
GLENN MCGEOCH.....	History
LOUISE NELSON.....	Piano
THELMA NEWELL.....	Violin
RUTH PFALH.....	Harp
LUCILE GRAHAM SCHOENFELD.....	Piano
NELL STOCKWELL.....	Piano

Catalogue and detailed information will be provided upon request
Address the President

Increase in Local Activities Characterizes Season in Ithaca

Elijah to Be Given with Chorus of 650 Voices—New York Orchestra, under Sokoloff, Scheduled for Appearances—Bailey Hall Series Presents Distinguished Visiting Soloists and Chamber Music Groups—Resident Artists Present Varied List of Recitals

By J. MURRAY BARBOUR

ITHACA, Feb. 5.—The concert season in Ithaca usually strikes an admirable balance between concerts given by nationally known artists in the two Cornell University subscription series, and concerts given by local organizations and individuals. This season witnesses a slight curtailment of the Cornell series, but an increase in



Harris and Ewing
Albert Edmund Brown, Director of the Department of Music of Ithaca College

the number and quality of performances by Ithacans.

The most interesting prospect on the local horizon is the performance of *Elijah* in the University Drill Hall on May 5, with a chorus of 650 voices conducted by Paul J. Weaver and accompanied by the New York Orchestra. In the chorus are to be combined all adult, organized choirs and choruses of the city, some 20 in all, plus all the choral forces of Cornell University and Ithaca College.

This notable community enterprise will conclude what promises to be a gala week-end in Ithaca, for the New York Orchestra will give its regularly scheduled concerts on the preceding Friday night and Saturday afternoon under the baton of Nikolai Sokoloff. Other events in Cornell's Bailey Hall series are the recital by Joseph Szigeti of last November and the appearance of Ossip Gabrilowitsch on Feb. 20. An

extra concert on March 20 will present Yehudi Menuhin. In the Willard Straight series of chamber music concerts, the Musical Art Quartet and the Budapest String Quartet have already been heard, and the season will be closed by the London String Quartet on March 6.

Mention should also be made of the series of free Sunday afternoon mu-



Prof. Paul J. Weaver, of Cornell University, who will conduct a Massed Chorus of 650 Voices in *Elijah*

sicals sponsored by the Board of Managers of Willard Straight Hall and arranged by Foster M. Coffin. At these delightful recitals the best of the local talent as well as budding professionals from elsewhere are cordially received by a discriminating audience. In this series a program of compositions by members of the Ithaca Composers Club will soon be given.

The Cornell faculty series comprises two performances each by Andrew C. Haigh, pianist, and Gilbert Ross, violinist, their spring recitals to be given on March 27 and April 12 respectively. Harold D. Smith continues his fine series of organ recitals every two weeks throughout the college year.

The University Orchestra and University Band, both directed by George L. Coleman, make their first concert appearances of the season next week in connection with Farmers Week. On April 24 Mr. Coleman will direct the annual symphony concert of his orchestra, given under the Hinkley fund—always a noteworthy event. Mr. Ross will be the soloist this year.

Choral Events Scheduled

Doubtless the success of the *Mikado* production last December by the combined musical and dramatic forces of Cornell under Prof. Weaver's baton will lead to a similar, and more ambitious, undertaking next season. Since



Laura Bryant, President of the Eastern Music Supervisors' Conference

the Men's Glee Club, Eric Dudley, conductor, and the Instrumental Club, George L. Coleman, conductor, participated actively in the *Mikado*, these popular organizations will not be heard separately until the forthcoming Junior Week concert of Feb. 9. Next week the Men's Glee Club will entertain at several banquets given during Farmers Week. On April 18 they will for the first time unite with the Women's Glee Club, Mrs. Eric Dudley, conductor, in a program featuring operatic excerpts. The Musical Clubs will give their usual Spring Day concert in May and Senior Day concert in June. In Rochester on April 6 the Men's Glee Club will take part with other clubs of this district in an intercollegiate glee club festival.

The Music Department of Ithaca College, ably directed by Albert Edmund Brown, fosters a variety of musical activities. In the series of faculty recitals William J. Coad, violinist, and Oscar Ziegler, pianist, have already been heard. Ralph Ewing, head of the Church Music Department, will give a vocal recital on March 19. Lynn B. Bogart, violinist, and Florence A. Wilcox, contralto, will appear in a joint recital on April 24. Several student recitals are scheduled.

Manzoni Requiem Given

The Concert Band of the College, conducted by Walter Beeler, hopes soon to repeat the success of its first concert. The band will also make occasional short tours. The large Ithaca College Chorus, conducted by Bert Rogers Lyon, which creditably sang Verdi's *Manzoni Requiem* in January, will give a Lenten concert of Bach's music. Mr. Lyon's talented small group, the Choral Club, fills many engagements, but mostly outside of Ithaca. The youngest choral organization of the college, Ralph Ewing's A Cappella Choir, after two successful broadcasts, will continue to be heard at intervals over the NBC chain, originating at station WSYR.

Miss Laura Bryant, supervisor of music in the public schools, is planning the program for the annual school choral concert in May. Miss Bryant, president of the Eastern Music Supervisors' Conference, has begun already to make arrangements for the 1935 meeting of the Conference in Pittsburgh. Miss Bernice Finch, head of the school instrumental department, announces that the band under Dayton Latham and the orchestra under S.

Carolyn Marsh will give a joint concert on March 30. Early in March the Senior Orchestra will give a demonstration for 1,000 grade school children, and this orchestra will also play for the graduation exercises in June. On May 25 all instrumentalists of the schools participate in an annual demonstration.

ITHACA MUSICIANS HEARD IN CONCERTS

Piano and Organ Programs Given by Resident Artists—Band Appears

ITHACA, N. Y., Feb. 5.—Oscar Ziegler, pianist, played an all-Schumann program in the Ithaca College faculty series recently. The program, which was enthusiastically received, comprised the F Sharp Minor Sonata, Symphonic Etudes, Scenes from Childhood, and Carnival. Uncannily, Mr. Ziegler seemed to reincarnate the personality of Schumann himself—intellectual, but ever rhythmic; full of emotion, but never sentimental; delicately whimsical and poetical.

The Ithaca College Concert Band, Walter Beeler, director, played well recently in a difficult program containing Saint-Saëns's *Marche Héroïque*, Brahms's *Academic Festival Overture*, Rimsky-Korsakoff's *Capriccio Espagnol*, and the *Andante* from Tchaikovsky's *Fifth Symphony*. Lorraine Johnston, soprano, sang brilliantly a Gounod aria and Friml waltz song. Clair Brenner displayed the technical possibilities of the baritone horn in a florid piece by Clarke. A march by Richard A. Otto was given as an encore.

The following prominent organists of Ithaca participated at the dedication of the new two-manual organ in the Unitarian Church on Jan. 14: George Daland, Frederick Sturges Andrews, Louise Carol Titcomb and Harold D. Smith.

J. MURRAY BARBOUR

A monument in honor of Ernest Reyer, composer of the operas *Salammbô* and *Sigurd*, will be unveiled this spring in Marseilles, in the square facing the Opera House.



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Concerts of Variety and Excellence are Given in Providence

Clubs Make Important Contributions to City's Progress—Brown University Sponsors Chamber Music and Other Activities—Resident Organizations Maintain Admirable Standard

By ARLAN R. COOLIDGE

PROVIDENCE, Feb. 5.—Large paid-in-advance memberships in the Community Concerts Association and in organizations sponsoring symphonic music insure regular concerts of the highest quality in this city for the remainder of the season. Added to these are the concerts of various choral societies, already announced, and programs arranged by clubs and local artists, all of which give promise of variety and excellence.

The Providence Symphony, Wassili Leps conductor, will present two programs in addition to those already given. These will take place on Feb. 20 and April 3. William L. Sweet is president of the organization.

The Boston Symphony, Dr. Serge Koussevitzky, conductor, will give concerts on March 13 and April 10. These concerts, as well as those of the Providence Symphony and the Community Concerts Association, will be held in the new Metropolitan Theatre, where music is heard to particularly good advantage.

The concluding two programs to be presented this season by the Community group will bring Vladimir Horowitz, pianist, for a recital on Feb. 6, and Lucrezia Bori, soprano of the Metropolitan Opera, who will be heard on



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Wassili Leps, Conductor of the Providence Symphony

April 17. Mrs. John Nicholas Brown, Jr., is president of this eminently successful association.

Choral Ensemble Active

The Oratorio Society, William W. DeRoin leader, will give performances of both unfamiliar and frequently heard choral works during the late winter and spring months. On successive Sunday afternoons, Feb. 11 and 18, Mendelssohn's St. Paul will be sung, one half of the score at each performance. On March 18 Rossini's posthumous Messe Solenne will be presented. Verdi's Manzoni Requiem is scheduled for March 30, and Handel's Israel in Egypt will be sung as the final work of the season on April 15 and 22. The soloists of this group continue as in past seasons: Ruth B. Ludgate, soprano; Eva G. McMahon, contralto; William W. DeRoin, tenor, and James King, bass. The society, whose admirable programs have been given so well and so consistently during several years, is associated with the Elmwood Congregational Church, where the oratorios are heard.

The University Glee Club, Berrick Schloss director, has listed two concerts for the coming months. On Feb. 16 the second of the season's events will take place in Memorial Hall, at which time Louise Bernhardt, contralto, will be the soloist. Richard Burgin, concertmaster of the Boston Symphony, will be the soloist at the spring concert on April 27. Arthur C. Sisson is president of the club, which has a record of twenty-two seasons of fine singing.

Festival Program in June

The Providence Festival Chorus, whose leader is John B. Archer, and whose patron is Stephen O. Metcalf, will be heard in its annual out-of-door program in June. The exact date for this event by the city's largest choral unit has not yet been chosen.

The Verdandi Chorus, of which Oscar Ekeberg is leader, will hold a concert commemorating its thirty-ninth anniversary in the Plantations Auditorium on Feb. 23. The soloist will be Mabel Anderson Pearson, contralto, of Worcester.

The music department of Brown University will sponsor a concert of chamber music by the Musical Art Quartet to be held in Alumnae Hall, Pembroke College, on March 8. The assisting artist will be Martha Baird, pianist. The department will also present Ar-

thur B. Hitchcock, pianist of its faculty, in recital in the same hall on Feb. 21.

The Pawtucket Civic Music Association will terminate its present series with a recital by Coe Glade, contralto, in the Elks' Auditorium in Pawtucket on April 24. William Meiklejohn is president of the association, and Mabel Woolsey the secretary.



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Mrs. G. W. H. Ritchie, Who Is President of the Chopin Club



Berrick Schloss Is at the Head of the University Glee Club

The Chaminade Club, Mrs. William S. Ide, president, schedules an artist's concert to be given in the Plantations Auditorium with Alex. Thiede, violinist, of Boston, as soloist on March 15. The club's President's Day will be observed on April 19.

The Chopin Club sponsored a musicale and tea on Feb. 4. Additional events, including the annual President's Day program for the spring, will be announced subsequently. Mrs. G. W. H. Ritchie is the president.

Educational Projects

The Monday Morning Musical Club is to have its annual concert in March. The educational and student-aid projects of this organization continue with notable success, particularly in the field of lecture sponsorship which makes possible the free lectures on the programs of the Boston Symphony (and this year the Providence Symphony



Mme. Avis Bliven Charbonnel; the Clavier Ensemble Is Under Her Guidance

also). These lectures are given by Dr. W. L. Chapman, critic of the Providence Journal, in the Public Library on the Sunday afternoons preceding the concerts.



William W. DeRoin Leads the Oratorio Society of Providence

The Clavier Ensemble, under the guidance of Mme. Avis Bliven Charbonnel, will give two programs of music for two or more pianos in the near future. Late February is selected for the first, and a spring date is under consideration for the second. Contrary to usual custom, the concerts will be given in the Plantations Auditorium.

Thomas Whitney Surette, director of the Concord Summer School of Music, is presenting a series of lectures on Music Appreciation at the Gordon School during the present season. Future dates are Feb. 19 and March 19.

Kreisler Attracts in Louisville

LOUISVILLE, KY., Feb. 5. — Fritz Kreisler appeared on Jan. 11 before the largest paid audience that ever occupied seats in the big new Memorial Auditorium. So large was the assembly, in fact, that it overflowed to the stage.

Mr. Kreisler was in fine form and gave generously of his rich art to the clamorous crowd.

H. P.

Mozart's unfinished operetta, Zaide, will shortly be performed at the Théâtre des Champs-Élysées in Paris.

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Charles D. Atkins, Director of the Brooklyn Institute of Arts and Sciences

By FELIX DEYO

BROOKLYN, Feb. 5.—The mid-winter and early spring music calendar offers exceptional features for patrons of music, continuing a season that has already brought to this borough a rich and varied list of attractions. The Brooklyn Institute of Arts and Sciences, by its managerial enterprise, has doubled the original quota of fifteen "Enjoyment of Music" events, with Olin Downes as commentator, the additional series of lecture recitals being held on Sunday afternoons. These programs, thirty in all,



Charles O. Banks, Who Gives Monthly Recitals in St. Luke's Church



Etta Hamilton Morris, President of the New York Federation of Music Clubs



Alfred Boyce, Who Has Been Appointed Conductor of the Apollo Club to Succeed the late William Armour Thayer



Herbert Stavelly Sammond, Conductor of the Morning Choral of Brooklyn



The Tollefsen Trio—Augusta Tollefsen, Pianist; Carl H. Tollefsen, Violinist, and Robert Thrane, Cellist—Takes an Active Part in the Musical Life of Brooklyn

Gieseeking, pianist, in compositions from the time of Fauré and Debussy to the present day, on March 27; and an all-Wagner program with orchestra and artist yet to be announced on April 10.

Ensemble Groups to Be Heard

Remaining Sunday matinee features are: Jessica Dragonette and the Renaissance Quintet, in a program of old music on ancient instruments and songs of olden time, on Feb. 18; Guy Maier and Lee Pattison in literature of music for two pianos, on Feb. 25; Sophie Braslau, contralto, and the Kroll Sextet, in songs by Russian composers and music for six stringed instruments on March 18; Josef Hofmann, pianist, in masterpieces of piano music on March 25;

Chicago Symphony Visits Toledo

TOLEDO, Feb. 5.—Frederick Stock and the Chicago Symphony were cordially welcomed in the Toledo Art Museum recently. The concert, which was not open to the public, was complimentary to members of the museum. It was made possible by the C. Justus Wilcox Fund and was arranged by Blake More-Godwin, director of the museum.

Compositions performed were the Third Suite in D, by Bach; Scriabin's Divine Poem; the Schumann Piano Concerto, with Mary Van Doren as soloist, and Liszt's Les Préludes. Mr. Stock was recalled many times at the conclusion of the program, and after

extending New Year's greetings to the audience, conducted an extra item, the Romanza of Dohnanyi. H. M. C.

Ernesto Berumen Adds New Works to Repertoire

Ernesto Berumen, noted pianist, has added a number of works to his repertoire. Among these are a sonata by Arnold Bax and shorter compositions by John Ireland, Ernest Schelling and Hilton Rufty. Mr. Berumen will be heard extensively in February and March, when he will appear in several piano recitals in New York, as well as in other cities.



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OBERLIN CARRIES ON A NOTABLE TRADITION

Conservatory of Music Plays Active Part in College, Which Passes Its Centennial Milestone—Development of Music Traceable in History of Institution From the Beginning—Guest Artists, Faculty Members and Students Give Concerts

OBERLIN, Feb. 5.—With a simple ceremony on Dec. 5, Oberlin College celebrated its 100th anniversary. Ernest Hatch Wilkins, president, addressed a large assembly, and W. F. Bohn, his assistant, spoke of the problems which were surmounted by the founders of the institution.

As on all such occasions, the Conservatory of Music, of which Frank H. Shaw is the director, had a prominent part in the day's program. Though the conservatory was not formally a part of the college until 1867, there had been the nucleus of a conservatory for many previous years. One can easily trace the development of this department along with that of the college.

According to Rev. Elihu C. Barnard, of the class of 1860, who is now in his ninety-ninth year, music was cherished and an able professor, George N. Allen, was provided at the outset. Students were urged, if not expected, to attend classes for training in voice and instruments. Concerts of a high grade were given in those days. There was a good organ in the large church; and Charles Grandison Finney, president of Oberlin from 1851 to 1865, had a choir of fifty or more chosen from the student singers.

Interest Steadily Maintained

This steady interest in music has resulted in an organization which now holds an important place. The institution is housed in two large buildings on the Oberlin Campus, Warner Hall and Rice Hall, containing more than 200 practice rooms, as well as studios for the faculty, class rooms, a concert hall seating 800, and a studio-theatre.

Emphasis is placed upon a broad musical education, a training which involves extensive practical as well as theoretical work, and which includes in each student's course as much general cultural material as is possible. As a department of the college, the conserva-

tory is able to offer its students the advantages of study in the arts and sciences division. A considerable number of students so plan their courses as to



Frank H. Shaw is the Director of the Oberlin Conservatory of Music

enable them to take both the liberal arts and music degrees.

More Than 100 Concerts

Over 100 concerts and recitals are heard in Oberlin during the school year. Attractions making up the Artist Series this season are the Cleveland Orchestra in two concerts, the Detroit Symphony, Richard Crooks, the New English Singers, Albert Spalding, Guiomar Novaes, Rose Bampton and Walter Gieseking.

George Lillich of the organ department gave a recital in Warner Concert Hall early in the year. The Conservatory String Quartet presented a concert in early January. Soon afterward a joint violin and 'cello recital was given, Professors Johnson and Frazer being assisted by Mrs. Bennett. Many faculty recitals are planned for the near future, a notable one being a miscellaneous program of Polish music on March 1.

Graduating recitals by seniors are important events during the second half of the year. William Wing, baritone, and Charlotte Ober, pianist, have already been heard. Given in Warner Concert Hall and followed usually by a

reception in the Studio Theatre, these senior recitals are gala affairs in the life of the students.

EMPORIA MAKES READY FOR SPRING FESTIVAL

Kansas Concerts to Bring Performances of Choral Works and Chamber Compositions

EMPORIA, KAN.—Daniel A. Hirschler, dean of the School of Music of the College of Emporia, reports increased interest in musical events.

Outstanding in the season is the annual Spring Music Festival; this season's will be the twentieth. One of the older oratorios and a more modern work are usually sung at this time. The Vesper Choir, under the direction of Dean Hirschler, is also heard. The Messiah will be heard on Palm Sunday afternoon. On March 25, the Vesper Chorus of 125 voices, assisted by the orchestra of thirty-five members, will be conducted by Dean Hirschler. There



Loomis

Daniel A. Hirschler is Dean of the School of Music of the College of Emporia, Kan.

will be guest soloists at this event. On March 26, a program is to be given by the Vesper A Cappella Choir of 100. The Kansas University String Quartet will be guest artists.

On March 27, Charles Wakefield Cadman will be honored. His cantata, The Father of Waters, will be sung by the chorus, with orchestra and soloists assisting. The composer will be at the piano. Mr. Cadman's composition, The March Wind, dedicated to Dean Hirschler, will also be sung by the A Cappella Choir. His The Dark Dancers of the Mardi Gras and other works will complete the program.

Guest artists heard at the school this season have been Edwin Stanley Seder, organist, of Chicago; and Velma Lyon, soprano, and Gayle Giles, pianist, of Kansas City, Mo. B. L.

BETHANY COLLEGE TO HOLD MESSIAH FESTIVAL

Fifty-third Annual Programs in Lindsborg Will Include Works by Handel and Bach

LINDSBORG, KAN., Feb. 5.—Preparations are being made by Bethany College, Ernst F. Philblad, president, for the fifty-third annual Messiah Festival, to be held from March 25 to April 1. Featured on this season's program will be two performances of Handel's The Messiah, on Palm Sunday afternoon,



Hagbard Brase, Director of the Bethany Oratorio Society

March 25, and Easter Sunday evening, April 1. This will mark the 154th and 155th renditions of the religious masterpiece by the Bethany Oratorio Society since the festival was inaugurated in 1882. Bach's St. Matthew Passion will be sung on Good Friday evening, March 30. Both Handel and Bach oratorios will be given under the direction of Hagbard Brase.

The Orchestral Training School, founded in 1931, is under the direction of Arthur E. Uhe, head of the violin department of Bethany College for nineteen years. A symphony orchestra has been formed of players trained by the school. Concerts are scheduled; and, under Mr. Uhe's direction, the orchestra plays accompaniments for the Oratorio Society.

Through the generosity of the Carnegie Corporation of New York, Bethany College has come into the possession of a fine equipment for music study, this college being one out of twenty-three institutions in the United States and Canada to receive this grant. B. L.

PITTSBURG, KAN., TO GREET STATE TEACHERS

Association Will Assemble There—Spring Festival and School Contest in Preparation

PITTSBURG, KAN., Feb. 5.—Two major events are scheduled for the season. The State Music Teachers' Association will meet on Feb. 7 and 8, with many musicians of prominence in attendance. Philip Abbas, 'cellist, will be heard in recital and Mrs. Abbas will play the harpsichord. On Feb. 7, Dean Daniel A. Hirschler of Emporia, Kan., will play a Guilman organ concerto, accom-

panied by the Festival Orchestra. Mr. Abbas will play Davidoff's Concerto, and Michael Stolareoski, violinist, will be heard.

The Spring Music Festival and Interstate High School Contest are scheduled for April 23 to 29. Many programs of interest are planned. A feature will be the singing of Horatio Parker's Hora Novissima by the Festival Chorus, on April 25. Handel's The Messiah will be sung on April 29. Walter McCray is director of the festival and director of music at the Kansas State Teachers' College in this city. B. L.

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Striking List of Musical Events Graces Hartford's Season

Distinguished Array of Visiting Organizations Presented in Bushnell Memorial Hall — Features of Concert List Include Appearances of Metropolitan Opera and of Seven Eminent Symphonic Bodies—Important Recitalists Heard — Choral Activities of Resident Groups Achieve Great Variety

By JOHN F. KYES

HARTFORD, Feb. 5.—Witnessing the variety and excellence of Hartford musical programs during this hard year, the size of audiences, the lavish array of guest artists and of home talent, one can only wonder with a thrill of anticipation, what the return of "prosperity" will bring.

The Horace Bushnell Memorial Hall is just concluding its fourth year as

ropolitan Opera season in New York, of a double bill in Hartford on Jan. 30, in which Rosa Ponselle sang in the cast of Cavalleria Rusticana, and Lawrence Tibbett was heard in The Emperor Jones. Another achievement is

Sokoloff; and another favorite of recent seasons, Myra Hess, was heard in a recital on Jan. 10. Uday Shan-Kar and his company were brought here last autumn as another extra-season Bushnell attraction.

Schedule of Operatic Events Includes Appearances by Columbia Opera Company and Chicago Forces Under Salmaggi—World Premiere of Four Saints in Three Acts, Opera by Virgil Thomson and Gertrude Stein, to Be Given — Local Orchestral Ensembles Assist Choral Groups in Programs of Great Interest

Bonelli and Efrem Zimbalist in a joint recital on March 4. Those heard in earlier concerts of this series have been: Rosa Ponselle, Tito Schipa, Fritz Kreisler, and Ruth Slenczynski.

Choruses Plan Appearances

Hartford's three largest choruses appeared in winter concerts shortly before Christmas, and are rehearsing for spring events. The Hartford Oratorio Society is to appear on March 20 presenting the Brahms Requiem. The chorus of more than 200 voices will be assisted by well-known soloists and by a local orchestra of thirty-two men, with Emma Spieske-Miller as concertmaster. Edward F. Laubin conducts the chorus and Mrs. M. Burton Yaw is organist. The society is headed by Donald B. Cragin, president, with Burton S. Cornwall as vice-president and business manager. The inspiration of these concerts is being made available to hundreds of high school students without charge.

The Cecilia Club will be heard on March 27. Moshe Paranov leads this chorus, composed of one hundred women who take a pride in presenting many works not heard here previously. Dorothy Baldwin McCray is president. Irene Kahn is the club accompanist. Attendance at the concerts, consistently exceeding 2000, is made up wholly of associate members and their guests.

The Choral Club of Hartford continues to maintain a well-balanced choir of one hundred men, directed by Ralph L. Baldwin. Marshall E. Seeley is accompanist. The club opened its twenty-seventh season in December, presenting the second performance anywhere of Philip James's General William Booth Enters Into Heaven. Added instrumental support is frequently furnished by interesting local groups. Robert S. Morris is president, Merritt A. Alfred is business manager, and James S. Stevens heads the annual campaign for associate membership, on which the club relies for its support.

The club will give its spring concert in Bushnell Memorial Hall on April 20.

Ralph L. Baldwin was selected to lead the vast throng of open-air carolers on Dec. 22, in a demonstration of civic interest which attracted thousands of people, and which was broadcast successfully in co-operation with WTIC. A score of local singing soci-

(Continued on page 176)



William H. Mortensen, Who as Managing Director of Bushnell Memorial Hall, Has Contributed Much to Hartford's Musical Life



Charles F. T. Seaverns, Chairman of the Board of Trustees of the Horace Bushnell Memorial Hall



Ralph L. Baldwin, Conductor of the Choral Club and Other Hartford Organizations



Edward F. Laubin, Director of the Hartford Oratorio Society



Moshe Paranov, Director of the Cecilia Club and Dean of the Julius Hartt School of Music

a centre of the community's music life. A majority of the city's concerts are presented in the impressive main hall or in the intimate Colonial Room, the latter displaying in its wall-cases many fascinating mementos of Mrs. Datha Bushnell Hillyer and her distinguished father, Horace Bushnell. All musical and civic enterprises in this vicinity which do not possess their own homes, find in the Bushnell Hall an incomparable auditorium and an organization eager to co-operate to the utmost at a nominal total cost. Each year, the Bushnell trustees, headed by Charles F. T. Seaverns, broaden the scope of concerts and lectures, given by leading figures from the larger centres, and the result is a well-rounded program such as few cities of this size can boast. William H. Mortensen is the efficient managing director of the hall.

Typical of the Bushnell enterprise was the securing, during the short Met-

the welcome coming from New York of the Philharmonic-Symphony under Arturo Toscanini, whose concert here on March 14 will conclude the Bushnell concert series. There have already been heard this season the Philadelphia Orchestra, the Detroit Symphony, the Boston Symphony, and Harold Bauer and Ossip Gabrilowitsch in joint recital. All of these events have attracted capacity audiences. The Cleveland Orchestra, led by Dr. Artur Rodzinski, is scheduled for Feb. 14. Widespread interest greeted an extra concert scheduled here in November by the New York Orchestra, conducted by Nikolai

Noting the success of the explanatory lectures by Olin Downes, preceding opera performances here, the Bushnell this year secured Bernard Wagenaar, composer and pedagogue, to lecture in the Colonial Room before each of the symphony programs.

The Colonial Room season of chamber music has already presented the Manhattan String Quartet, and the Roth Quartet with Olin Downes. John Goss and the London Singers are to be heard on Feb. 7.

Robert Kellogg's eleventh annual concert series has yet to present Sergei Rachmaninoff on Feb. 11 and Richard

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**KATHARINE
GORIN**

Pianist

CINCINNATI GIVES KEEN IMPETUS TO MUSIC

(Continued from page 129)

ment. The College Choir will give a program in the spring.

Activities of the College of Music Stock Company, under the direction of John Redhead Froome, were interrupted by the illness of Mr. Froome. A production of *Lady Windermere's Fan*, by Oscar Wilde, opened the season. Mr. Froome plans four more productions

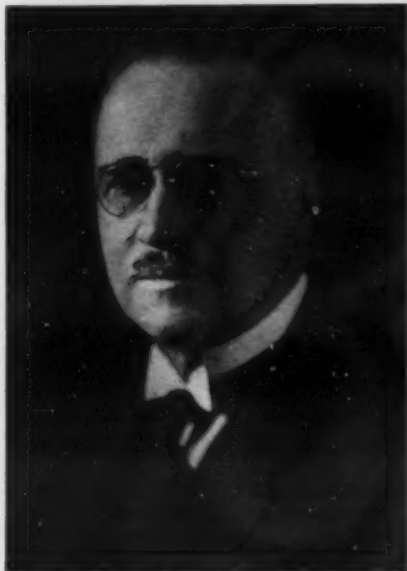


Mrs. Adolf Hahn Is President of the Matinee Musical Club

Members of the ensemble class of Walter Heermann appeared in November when a newly-found String Quintet of Dittersdorf had its first performance in Cincinnati. On the same program a new Trio by Dr. Martin G. Dumler, vice-president of the board of trustees and an alumnus of the College of Music, was given its premiere. Dr. Dumler was honored at the second orchestra concert when Dr. Durst presented him on behalf of the Bruckner Society of America, with the Bruckner Medal. Dr. Dumler was responsible for the first performance in America of Bruckner's Mass in F Minor.

Pupils from the organ department, which is under the direction of Lillian Arkell Rixford, have given two programs. Other student recital dates announced were: Jan. 25, Mary Monnes, violinist, pupil of Ernest Pack, assisted by Carol Taylor, soprano, pupil of Fenton Pugh; and Feb. 1, piano students from the class of Herbert Newman. The twenty-five Saturday noon recitals are given as usual.

Students' radio broadcasts are presented every Wednesday evening at 9, E. S. T., from WSAI. On alternate Sunday afternoons, at 1:45, Faculty members are heard from WLW. The evening series broadcast from WLW, on Monday evenings, at 11, has included a concert by the College of Music Orchestra; a concert by the College Choir, under the direction of Sarah Yancey



Thomas James Kelly Leads the Orpheus Club in an Excellent Series



Arthur Zack Conducts the Civic Orchestra in Cincinnati

Cline, and a recital by the Heermann Trio.

Four additions have been made to the faculty. They are: Jean ten Have, violinist; Harriet Smith, instructor in ballet; Herschel Linstaedt, graduate from the class of Dr. Gorno, and Robert Korst, Viennese, bass-baritone. Mr. Korst made his American debut at the College of Music on Dec. 11, singing a comprehensive program, and was soloist with the Cincinnati Symphony on Jan. 7.

Cincinnati Conservatory

The Cincinnati Conservatory of Music, now in its sixty-seventh year, has carried on through the depression years with but minor faculty changes and an altogether non-serious decrease in enrollment. Standards have been maintained and the institution actually has increased its facilities.

Founded by Clara Baur in 1867, directed by her until 1912 and by Bertha Baur from that year until 1931, the Conservatory now is a unit of the Cincinnati Institute of Fine Arts, together with the Cincinnati Symphony and the Taft Art Collection. It is affiliated with the University of Cincinnati and is a member school of the National Association of Schools of Music.

The musical administration is in the hands of Dr. John A. Hoffmann, dean of the faculty, and Dr. George A. Leighton, director of education, who

also fills the post of registrar. Dr. Leighton is also dramatic and music editor of the *Cincinnati Enquirer*. The business administration consists of Philip Wyman, president; a board of directors, Robert A. Taft, chairman; an executive committee, headed by Mr. Wyman; and a business manager, George H. Klusmeyer.

The faculty includes in the piano department: Daniel Ericourt, Karin Dayas, Marguerite Melville Liszniewska and Dr. Karol Liszniewski. Voice representatives are Dan Beddoe, John A. Hoffmann, Ruth Townsend Petrovic and Milan Petrovic. For the string instruments there are Robert Perutz and Stefan Sopkin, violinists; Karl Kirksmith, cellist, and Peter Froehlich, viola player. Other orchestra instruments are taught by members of the Cincinnati Symphony.

The opera department is conducted by Alexander von Kreiser and Maria Kirsanova. Mr. von Kreiser also has charge of the Conservatory Symphony of seventy pieces.

Parvin Titus and Dr. C. Hugo Grimm are the organ professors, the latter and Dr. George A. Leighton give advanced instruction in composition.

The Band is directed by Dr. Frank Simon. He has developed a symphonic

ensemble of over fifty young players, which gives ambitious programs. This department works in direct affiliation with the Public School Music Department, the latter unit operating under arrangement with the University of Cincinnati. The latter grants the degrees of Bachelor of Science and Master of Education for work completed at the Conservatory and University simultaneously. Sarah Yancey Cline is principal of the school music department.

Events on the calendar include an evening of orchestral compositions by Americans. Represented on this program will be George Gershwin, with his *Rhapsody in Blue*, the piano part played by Daniel Ericourt; John Alden Carpenter with his *Krazy Kat*; Douglas Moore with a *Comedy Overture* and other composers.

Notable among recent events was the Brahms evening given by Marguerite Melville Liszniewska, Stefan Sopkin, Karl Kirksmith, Ruth Petrovic and Milan Petrovic. The Conservatory Chorus and the Concert and Radio Choir, both under direction of Dr. Hoffmann, have been heard. Regular radio broadcasts include faculty programs over WLW on alternate Sunday afternoons at 1:45 and student programs over WSAI on Monday evenings at 7.

The summer session will begin June 13 and end on July 28.

LOUISVILLE IS MUSICALLY BUSY

Five Major Concert Courses Are Mediums Through Which Distinguished Guests Appear — Symphonic and Choral Programs Arranged — University Forces Present Operas

By HARVEY PEAKE

LOUISVILLE, KY., Feb. 5.—Louisville is musically busy this winter with five major concert courses and a number of lesser ones. The Symphony Concert Association of Louisville has arranged six concerts by the Cincinnati Symphony, conducted by Eugene Goossens and with Vladimir Bakaleinikoff as assistant conductor. Three of these concerts are for children, and three are of stouter symphonic material. Four were given in November and January. The others will follow in April.

The Artists Series introduced by J. Hermann Thuman includes Uday Shankar and his dancers; the Vienna Sängerknaben; Harold Bauer and Ossip Gabrilowitsch in a two-piano recital; Lily Pons, soprano; and Fritz Kreisler, violinist.

Under Club Sponsorship

The Wednesday Morning Club sponsors concerts by the Cincinnati Symphony; Guiomar Novaes, pianist; Rose Bampton, mezzo-soprano; Sylvia Lent, violinist, and Nelson Eddy, baritone, as well as six morning concerts by the best local artists. All these concerts are given at the Memorial Auditorium, except those of the morning, which are presented at the Woman's Club.

To this list of visiting musicians are added twelve concerts in the series of the School of Music of the University of Louisville, which is one of the Juillard Foundation schools and is directed by Jacques Jolas.

There are also six concerts in the Louisville Civic Arts Series, which embraces the Civic Orchestra and the Civic Chorus and Ballet.

The University Series is made up of

concerts by the faculty; the University Orchestra of seventy-five, directed by Arthur Brown; the Little Symphony of twenty players, led by Jacques Jolas; the Hanlon Ballet, directed by Mary Long Hanlon; two operas, *Hänsel and Gretel* and *La Serva Padrona* by the University forces; a performance of the Bach Four Piano Concerto, played by Corneille Overstreet, Evelyn Schachter, Mr. Jolas, Dwight Anderson and the Little Symphony; piano recitals by Mr. Jolas and Mr. Anderson; a recital by W. Lawrence Cook, organist, and one each by Charles Letzler and H. Arthur Brown, violinists; and, as guest artist with the orchestra, Ernest Hutcheson, pianist.

Civic Arts List Is Varied

The Civic Arts group, a very popular series, is offering, in addition to its three symphonic concerts, which Joseph Horvath conducts, a performance of Haydn's *The Creation*. For the sixth appearance of this group, the entertainment will be provided by the Civic Ballet and Orchestra, under the baton of Joseph Horvath, at which time Liliacs Courtney and Peggy House will be featured. These performances will be given at the Municipal Auditorium.

The Louisville Chorus, with Frederic Cowles as conductor, and Ellen Gardner as club pianist, will make two appearances in the ball-room of the Brown Hotel. Cowen's cantata, *The Sleeping Beauty*, will be sung by the Vick Studio Chorus at the Woman's Club with Williams Vick directing. George Gershwin has been booked to come to the Memorial Auditorium with an orchestra and John Melton, tenor. The Steedman Philharmonic Society offers monthly recitals on Sunday afternoons, at the Brown Hotel. Featured in this series are Lucille Kaiser and Norman Voelcker, pianists. Several concerts by the music department of the Woman's Club will be given. One of these will bring to Louisville Ruth Townsend Petrovie, mezzo-soprano; and another, Eleanor Clark, soprano.



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Activities of Resident Artists Head Calendar in Portland, Ore.

Symphony under the Baton of van Hoogstraten Rounds Out Twenty-Third Season—Noted Soloists Heard—Junior Symphony under Gershkovitch Active in Concerts and Broadcasts—Clubs Foster Educational Enterprise—Choral Organizations Add Generous Share to Music Life

By JOCELYN FOULKES

PORTLAND, ORE., Feb. 5.—The Portland Symphony Orchestra, now in its twenty-third season, will give its closing concert on Feb. 12 when Willem van Hoogstraten will conduct the Portland Choral Society, soloists and the orchestra in Haydn's Creation.

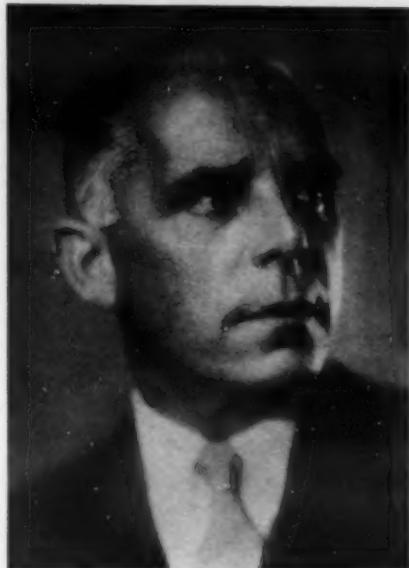
Club activities and appearances of resident musicians will extend into the spring. The subscription list of the Symphony showed an appreciable increase over the enrollment of last year, but the maintenance fund, owing to economic conditions, was less.

Walter Gieseeking, pianist; Louis Kaufman and Kayla Mitzel, violinists; and Michael Arenstein, first cellist of the symphony, were the soloists in four of the eight evening concerts. There were six popular programs on Sunday afternoons. The soloists who made their debuts in this series were Bertha Mae Schwan, contralto, Howard Halbert, violinist, and Ella Connell Jesse, pianist. Mr. van Hoogstraten conducted The Messiah on Dec. 24. Members of thirty-two choirs and a reduced symphony were the participants. Winifred Byrd was the soloist when forty members of the orchestra played in Salem, Ore. A Portland Symphony program was broadcast during the Standard Symphony Hour, in November. Mrs. M. Donald Spencer is manager of the orchestra. Charles E. McCulloch is the president of the Symphony Society. Lectures illustrative of the programs have been given preceding the concerts, in the wing of the auditorium, during the past two years. Mr. van Hoogstraten broadcasts explanatory talks.

Mr. van Hoogstraten conducts the Apollo Club now in its twenty-sixth season. Clarence Young is its president. Two concerts are on the calendar. The orchestra training class and conductor's class, led by Mr. van Hoogstraten, are under the management of the Ellison-White Conservatory, of which Ethel Miller Bradley and Elsie Kraus Bogardus are directors. An innovation this season, sponsored by the Oregon Federation of Music Clubs, is the privilege accorded to students, violinists and pianists to rehearse concertos with this training orchestra. Ina Rae Seitz is chairman of the committee which selects the soloists.

Junior Symphony to Appear

The Portland Junior Symphony, conducted by Jaques Gershkovitch for the past ten years, will give a concert in February and one in April. Half of its November concert was broadcast by Stations CBS and KOIN. This orchestra is composed of players of from eight to twenty-one years of age. A chorus of two hundred, ranging from fourteen to twenty-one years of age, is being trained by William Robinson Boone to sing on the February program. Mrs. Robert H. Noyes, president of the Portland Junior Symphony Association,



Willem van Hoogstraten, Conductor of the Portland Symphony Orchestra



Berger
Ethel Miller Bradley, President of the Society of Oregon Composers

has created a great increase of civic interest in this noteworthy organization.

Both symphonies play in the municipal auditorium. Laura Chilson, manager of this building, is presenting Oregon musicians semi-monthly on Sunday afternoons. Steers and Coman, veteran managers, have taken a sabbatical leave of their annual course this season so far, but may give individual concerts. They have, however, announced to their loyal clientele that they contemplate the probability of resuming their course next season.

The KGW Opera Club, using local talent, broadcasts operas over Station KGW-KEX. Its performance of La Traviata was extended to the NBC network. Mischa Pelz is the director. Evelene Calbreath, George T. Taglieri, Rose Coursen Reed, Otto Wedemeyer, Nikola Zan and Mark Daniels are the associate directors.

Helen Calbreath supervises the progressive departments of the Oregon Federation of Music Clubs. Mrs. J. R. Hollister is chairman for arranging programs given by juniors in the Federation. The soloists are rewarded with matinee tickets to the Symphony. Marjorie Trotter is junior counsellor. Mrs. Walter Denton is chairman of extension; Ted Bacon, of junior contests. Mrs. Andre Wolff of social affairs. Jocelyn Foulkes, as chairman of educa-

tion, conducts the weekly study groups in the course outlined by the National Federation. Mrs. M. Donald Spencer is a member of the National Board and one of the National Program Committee for the Biennial at Philadelphia in 1935.

Mrs. E. V. Creed is president of the Monday Musical Club, which was founded in 1904. P. A. Ten Haaf conducts the chorus and sextet; Ella Connell Jesse, the piano ensemble; Bess Whitcomb, the drama class and Nelle

activities of the Allied Arts Club. Rose Coursen Reed leads the chorus and double trio; Doris Smith, the speech arts; Mrs. J. S. Middleton, the arts and crafts; Elsie M. Lewis, the string en-



Steffens-Colmer Studio
Virginia Lee Beaubelle, President of the Allied Arts Club



Hushnell

Mrs. M. Donald Spencer, Manager of the Portland Symphony and Member of the Board of the National Federation of Music Clubs



Gladys Gilbert Studio

Mrs. E. V. Creed, President of the Monday Musical Club

Rothwell May, the monthly music appreciation meetings.

Virginia Lee Beaubelle guides the ac-



Gladys Gilbert Studio
Jaques Gershkovitch, Conductor of the Portland Junior Symphony

semble; Ruth Bradley Keiser, the piano ensemble.

The Society of Oregon Composers, of which Ethel Miller Bradley is president, furthers the cause of the state composers.

The Portland district of the Music Teachers' Association, Beulah Ockwig president, meets at luncheon monthly. The group piano classes in the public schools were abandoned this year. Fred-

(Continued on page 162)

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Buffalo Announces Concert Calendar Rich in Interest

Community Orchestra Under the Leadership of Theophil Wendt Inaugurates Second Series of "Pop" Concerts — List of Distinguished Visiting Artists Presented Under Auspices of Philharmonic Concerts — Clubs Active in Fostering Work of Recitalists — Local Choral Organizations Contemplate Many Appearances

By MARY M. HOWARD

BUFFALO, Feb. 5. — Following the resignation of John Ingram from the conductorship of the Buffalo Community Orchestra recently, that organization was placed under the baton of Theophil Wendt. A second series of Sunday evening "pop" concerts was inaugurated under Mr. Wendt on Jan. 7 and will continue until Feb. 11.

The season's outstanding recital series is that of the Philharmonic Concerts, Inc., managed by Mrs. Zorah B. Berry, who has brought many great artists to Buffalo. Lucrezia Bori, Ossip Gabrilowitsch and Albert Spalding, Fritz Kreisler, Serge Lifar's Russian Ballet, the Vienna Choir Boys and Lotte Lehmann have already appeared this season. Sergei Rachmaninoff and a joint recital by Rose Bampton and Richard Crooks will be the attractions for February and March respectively.

The Twentieth Century Club music committee with Mrs. Edgar F. Wendt as chairman, offers its members excellent monthly musicales. February brings Frank Kneisel, violinist. In April comes Ellenore Cook in a costume folksong recital, and in May, Marion McAfee, soprano, in her fourth Buffalo engagement.

Visiting Artists to Appear

The Chromatic Club, under the presidency of Mrs. William H. Riehl, a staunch supporter of its activities, continues its Saturday local talent programs. Its evening artist recitals, which have presented Guiomar Novaes and Jeanne Dusseau, will close on Feb. 26 with a concert by Sylvia Lent.

Julian Caster's Chordavox String Quartet, which specializes in vocal accomplishments cleverly arranged by Mr. Caster, will play at one of the Sunday Evening Ensemble concerts given in private houses by a co-operative local group. The Buffalo Symphony Society



Apeda

Theophil Wendt, Recently Appointed Conductor of the Buffalo Community Orchestra



Juanita Ball

Mrs. Zorah B. Berry, Manager of the Philharmonic Concerts, Inc.



McGeorge

Mrs. William H. Riehl, President of the Chromatic Club



Julian Caster, Director of the Chordavox String Quartet



William Breach, Superintendent of Public School Music and Conductor of the Newly Organized Singers' Club



Northland

Hans Hagen, Conductor of the Harugari Frohsinn Singing Society

sponsors but one concert, that of the Budapest String Quartet on Feb. 27.

The Cleveland Orchestra under Dr. Rodzinski will play in March sponsored by the Buffalo Musical Foundation.

Local male choruses will appear, two of them under new conductors. Hans Hagen, who scored in his debut with the Harugari Frohsinn Singing Society, will have a second concert, and on Feb. 12 the Buffalo Orpheus will give

its first program under John Ingram. On Apr. 17 the Guido Chorus, Seth Clark conductor, gives its second concert; and in the spring, Mr. Clark's Polish Singing Circle holds its annual concert. The Singers' Club, organized and conducted by William Breach, will make a first appearance in May. Mr. Breach is superintendent of local public school music.

Women's Choral Groups Active

Three women's organizations are the Rubinstein Club, R. Leon Trick, conductor, which has resumed rehearsals after a year's vacation; the Choral

Club, under Harold A. Fix, and the School Teachers' Chorus, under Mr. Breach. The last will present The Nightingale, a new operetta by Joseph Clokey.

Other organizations featuring music are the Buffalo chapter of the A. G. O. O., which gives monthly programs; the Town Club, of which the Music Circle specializes in folk tunes of foreign lands, and the Buffalo Museum of Science which has two weekly series of educational programs free to the public. The Buffalo Community Orchestra also offers Saturday afternoon free concerts in the Albright Art Gallery, which draw large audiences.

Plans Formed for Musical Faculty at University of Jerusalem

A committee in New York of which Lazare Saminsky is chairman and Ernest Bloch, Ossip Gabrilowitsch, Arnold Schönberg, Mischa Elman, Joseph Achron and Joseph Yasser are members, has formulated a plan for the organization of a musical faculty at the University of Jerusalem in Palestine.

The plan embraces the creation of departments of musical education and research, the latter for the study and recording of Biblical chants. Mr. Saminsky has forwarded the report of his committee to Dr. Magnes, chancellor of the university.

Kreisler Draws Record Audience in Harrisburg

HARRISBURG, PA., Feb. 5.—Fritz Kreisler gave a memorable recital on Jan. 18 in the Forum of the Pennsylvania State Educational Building, appearing as the third attraction in the All-Star Concert Series under the local management of Robert H. Mathias. The audience was the largest that has ever assembled here for a single-artist event.

Mr. Kreisler played sonatas by Bach and Beethoven, and a number of his own transcriptions, all presented with the true Kreislerian charm and appeal. Carl Lamson supplied his customary excellent accompaniments. S. L.

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OMAHA GROUPS FOSTER CONCERT ACTIVITY

Symphony, Under Guest Conductorship of Rudolph Ganz, Will Bring Successful Season to a Close—Impressive Series Given in Joslyn Memorial Auditorium—Extensive Chain of Missouri Valley Music Festivals Contemplated—Local Musical Organizations Sponsor Programs and Educational Movements

By EDITH LOUISE WAGONER

OMAHA, Feb. 5.—The final concert of the Omaha Symphony, with Rudolph Ganz as guest conductor, will be given on Feb. 15, at Municipal Auditorium, with a soloist



Mrs. W. Dale Clark, President of the Fortnightly Musical Club

not as yet announced. This will be followed on Feb. 16 by a children's afternoon concert, with a local soloist.

The Junior League was to present George Gershwin at Technical High School Auditorium on Jan. 27 under the local management of S. A. Spitznagle. Probably the most ambitious undertakings, this year, are in the hands of the women constituting the Tuesday Musical Club, Mrs. Jesse Whitmore, president. Among the attractions heard at Joslyn Memorial Auditorium were: The Paris Instrumental Quintet appeared in the Joslyn Memorial Auditorium on Jan. 30. Walter Gieseking, pianist, was presented in the same series on March 6; and Queena Mario, soprano, will sing on April 11.

A large committee of local musicians has been appointed to collaborate with Mrs. William Arms Fisher of Boston in the organization of an extensive chain of music festivals in the Missouri

valley country. This will be sponsored locally by the Omaha *World-Herald*.

Eloise West McNichols has been recently elected Dean of the Omaha Chapter of the American Guild of Organists.

The Friends of Music, a large women's organization under the presidency of Mrs. George McIntyre, encourages and sponsors a number of important musical activities. Special attention has been given by this group to the encouragement of young musicians.



Marsden
Mary Munchoff, President of the Clef Club of Omaha

Several students have already been financially assisted by the Friends of Music, and its purpose is eventually to establish a loan fund for this purpose. Eloise Wood Milliken is program chairman. A February program has been announced at which a string quartet composed of the following artists will be heard: Madge West and Grace Burger, violins, Eloise West McNichols, viola, and Bettie Zabriskie, 'cello. These will be assisted by Flora Shukert Nelson, viola, Mary Fitzsimmons, soprano, and Mrs. L. F. Crofoot, pianist. A March program will present Mrs. Harry Steel, soprano, and Edith Louise Wagoner, pianist.

Social Settlement Scholarships

Both the Friends of Music and the Fortnightly Musical Club, Mrs. W. Dale Clark, president, have engaged in pioneering work toward social settlement scholarships in music. The Music Appreciation Club, Mrs. Deyo Crayne, president, devotes its programs to the music of different nationalities. The Clef Club is presided over by Mary Munchoff; the Amateur Musical Club by Mrs. Conrad Young; the Matinee Musical Club by Mrs. Wayne McPherson; and the Monday Musical Club by Mrs. Harold Graham. William Raab is the president of the Omaha Musik-



Rudolph Ganz, Guest Conductor of the Omaha Symphony Orchestra



Frank Mach, President of the Omaha Music Teachers' Association

verein, of which Stanley Jan Letovsky is musical director.

The Omaha Music Teachers' Association is under the presidency of Frank Mach.

Budapest Quartet and Gilbert Ross Heard in Ithaca Recitals

ITHACA, N. Y., Feb. 5.—The Budapest String Quartet gave a superlative fine concert on Jan. 16, playing three quartets—the Brahms in B Flat; Op. 67; Dittersdorf's in D, No. 1, and the Beethoven E Flat, Op. 127. The beauty of tone of each instrument, blending with exquisite precision and balance in the ensemble, and the admirable conception of the structure and content of the works played, made this concert a rare and memorable event.

On Jan. 25 Gilbert Ross of Cornell University played a masterly violin recital, with his colleague, Harold D. Smith, at the piano. The program included Caporale's D Minor 'Cello Sonata (effectively arranged by Mr. Ross); Brahms's A Major Sonata, Op. 100, the Bach Chaconne, Spalding's Etchings, and Bartók-Szigeti Hungarian folk music. Without prejudice to the rest of the program—all well conceived and played—the Chaconne should be singled out for its superb performance: apparently effortless, clear and deeply expressive.

J. M. B.

KNOXVILLE ARTISTS ACT PROGRESSIVELY

Variety of Choral and Chamber Music Performed by Local Musicians

KNOXVILLE, TENN., Feb. 5.—An outstanding attraction for the future will be the Hart House String Quartet. This ensemble is to give a concert under the management of the Community Concert Association, sponsored by the Tuesday Morning Music Club, of which Mrs. F. H. Sparks is president, in the Bijou Theatre on March 19.

Local musicians will offer a variety of choral and chamber music. The choir of the First Baptist Church, under the direction of Hans Schroeder, will present Gounod's St. Cecilia Mass on March 25. April 8 will bring a performance of the Te Deum by Bruckner and Mendelssohn's setting of Psalm 95, in which the chorus of the Tuesday Morning Music Club will sing under Mr. Schroeder's baton.

Concert-givers Co-operate

Members of the Walburn Clark Trio, String Quartet and Orchestra, directed by Mrs. Bertha Walburn Clark, co-operate with other musicians in presenting ensemble music of particular interest, such as the Golden Sonata by Purcell; Symphonie Concertante, Maurer; the Concerto in D Minor by Mozart, and his Eine Kleine Nachtmusik; and Sinding's Trio, Op. 23.

The Music Study Club, Mrs. Hugh Gofarth, president, gives opportunity to its members for the study and appreciation of music. At each meeting there is read a concise but comprehensive paper on the form of the music represented on that program. Future programs will be devoted to The Sonata, The Concerto, Ensemble Music, and Modern Music. Two of the programs will present visiting artists from the Maryville Music Club and the Knoxville College Quartet. The annual spring concert, closing the club's season, will be open to the public.

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Choral and Symphonic Events Lead in Seattle's Music Schedule

Symphony, under Leadership of Basil Cameron Increases Number of Concerts—Spargur Quartet Appears in Chamber Music Series—Many Choral Organizations Present Programs—Faust Given by Resident Company—Visiting Artists Heard

By DAVID SCHEETZ CRAIG

SEATTLE, Feb. 4.—Most of the visiting artists occupied Seattle's concert platforms early this season, and the Seattle Symphony Orchestra bunched its programs in the middle of the season, leaving our many choral clubs to close the 1933-1934 chapter of musical events.

With more concerts than last year, besides a series in Tacoma, the Seattle Symphony Orchestra, under the direc-

been Lily Pons, Uday Shan-Kar and the Vienna Sängerknaben.

The Spargur String Quartet brings its 19th season to a close with two concerts, on Feb. 15 and March 6, the series comprising four programs in all. John M. Spargur's associates re-



Mrs. A. S. Kerry, Otherwise Known as Katherine Glen, Composer and President of the Seattle Music and Art Foundation

main the same as when the group was originally organized: Albany Ritchie, second violin, E. Hellier Collens, viola, and George C. Kirchner, cello.

Choral Groups to be Heard

Seattle takes choral clubs seriously, and their programs are an integral part of the season's calendar. The Philomel Singers, R. H. Kendrick, conductor, will be heard on April 30; the Seattle Orpheons, a women's chorus, under the baton of Arville Belstad, will give its concert on May 1; the Treble Clef Club, Edwin Fairbourn, conductor, will appear on May 8; the Amphion Society, a men's chorus under Graham Morgan, on May 9; the Ralston Club, a men's chorus under Owen J. Williams, on May 16; and the Svea Male Choir, C. H. Sutherland, conductor; the Norwegian Singing Society, Rudolph Moller, conductor; the Junior Amphion Society, Arville Belstad, conductor, and the Arion Singers, Walter Aklin, conductor, will appear on dates as yet unannounced.

The music department of the Uni-



Basil Cameron, Conductor of the Seattle Symphony Orchestra

versity of Washington, under the direction of Frances Dickey, is responsible for many outstanding events during the year. Besides numerous recitals of a high character, students will give an oratorio under the leadership of Charles Wilson Lawrence and the University Orchestra and Band under



Graham Morgan, Conductor of the Amphion Society

the baton of Walter C. Welke will contribute their part.

The Three Arts Series at the Cornish School provide a medium for music, drama and dance programs of high standard, and one cannot pass by the orchestral and operatic offerings of the Seattle high schools without mention, for they attain professional degrees of excellence.

The Nordica Choral Club and the Junior Nordicas will present their conductor, Helen Crowe Snelling, soprano, in a spring concert program instead of the regular choral program; Kenneth Lyman, pianist, will assist.

Numerous Music Clubs

Music study and music making are closely related in the fortnightly and monthly meetings of Seattle's numerous music clubs. The record of the Ladies Musical Club, Amy Worth, president, runs back over 30 years, introducing the musical celebrities of the world to our audiences, and this year it is training its younger members

through an auxiliary under the leadership of Anna Grant Dall as a special activity. The Seattle Music and Art Foundation, Mrs. A. S. Kerry, president, and its many local units wield a great influence in molding the artistic consciousness of Seattle audiences. Among the major clubs with large followings are: the Seattle Musical Art Society, Florence Duerr, president; the Music Study Club, Ruth Prior, president; the Thursday Music



Arville Belstad, Conductor of the Junior Amphion Society and of the Seattle Orpheons

Club, Mrs. W. Ricksecker, president; the La Boheme Club, Mrs. W. O. Baker, president; the Euterpe Music Club, Mrs. Louis Legg, president, and the Ladies Lyric Club, Mrs. William LeRoy Baird, president, the last devoting the season to musicales at which the chorus will sing under the baton of Paul Engberg.

Choral Festival in the Fall

Anticipating next season, the Seattle Choral Festival will be given on November 27, and on November 30 the 10th annual Seattle-King County Music Meet will take place, both events sponsored by *Music and Musicians* magazine.

Difficulty in getting western dates for certain artists has prevented the Seattle Chapter of Pro Musica, Dean Willis L. Uhl, president, from having its usual quota of attractions, although a number of artists have already been presented earlier in the season.

With the Seattle Opera, Inc., under the direction of Paul Engberg just completing its winter production of Gounod's *Faust* it is planned to give in the late spring Bizet's *Carmen*.

Attractive Programs Given by State School in Cheney, Wash.

CHENEY, WASH., Feb. 5.—The Messiah was sung on Dec. 17 under William Lloyd Rowles, head of the department of music at the State Normal School. Groups participating included the Normal School Chorus, the Normal School A Cappella Choir, the Federated Church Choir and the Normal School Orchestra.

The A Cappella Choir broadcast over KGA, Spokane, on Dec. 18. A Christmas program was given under the direction of Mr. Rowles and Mary A. Snider, dramatic coach, with Louise Van Patten and Arthur H. Biggs, organists, assisting.



Walters Studio

Paul Engberg, Director of the Seattle Opera Company and of the Ladies Lyric Club

tion of Basil Cameron, makes its last appearance of the season on Feb. 5, immediately following its final popular concert of Feb. 3.

Ossip Gabrilowitsch, pianist, will be heard on April 10, concluding the concert series sponsored by the Associated Women Students, University of Washington; other attractions having

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Indianapolis Concerts Bear Stamp of High Quality

Bookings for Mid-season Will Bring Outstanding Attractions—Symphony Orchestra, Männerchor, Civic Association and Martens Bureau Arrange Events of Special Interest—Sororities, Fraternities and Clubs Aid Cause of Music

By PAULINE SCHELLSCHMIDT

INDIANAPOLIS, Feb. 5.—Bookings for mid-season, characterized by quality rather than by quantity, will supply a number of outstanding attractions sponsored by the Indianapolis Symphony, the Indianapolis Männerchor, the Indianapolis Civic Music Association, the Martens Concerts, Inc., music clubs, sororities and fraternities. The eminence of the Indianapolis Symphony is due to the untiring efforts



Elmer A. Steffen Conducts the Schola Cantorum and the Chorale of the Matinee Musicale

of Ferdinand Schaefer, conductor, who looks after the musical results, and to Mrs. Herbert Woollen, chairman of the membership, who is accredited with the financial support through her management of membership drives and donations to the treasury. Mrs. Woollen donates \$100 annually for the purchase of orchestra scores. These are later given to the Public Library, which now has a representative collection of music of various types.

Repertoire Is Eclectic

The dates of remaining concerts to be given in the Murat Theatre are March 6 and April 10. The orchestra will give a program at Purdue University, La Fayette, on March 14; and during Music Week in May will make its annual contribution as a gift to the city. Louise Essex, 'cellist, who won the Schubert Memorial Prize and the prize offered by the National Federation of Music Clubs last May, will be featured as the soloist in March. Mrs. Dryden Eberhard, soprano, will be the soloist in April. Mr. Schaefer is rehearsing the Fifth Symphony of Beethoven, Schumann's First Symphony, the Franck Symphony, the Overture to Der Freischütz and the Siegfried Idyll by Wagner among other works.

Officers of the Symphony Society are Gilbert Hurty, president; Jake Mueller,

vice-president; Mrs. Charles Latham, corresponding secretary; Albert De Luse, treasurer, and Mrs. Elsa Pantzer-Hearle, business secretary.

The series of the Martens Concerts, Inc., included Rosa Ponselle, John Charles Thomas, Mischa Elman, the Don Cossack Russian Male Chorus and Sigrid Onegin. The Cincinnati Symphony, conducted by Eugene Goossens, and with Walter Gieseke as piano



Victor Georg

Mrs. Herbert Woollen, Chairman of Memberships of the Indianapolis Symphony

soloist, will conclude the subscribed series on Feb. 25.

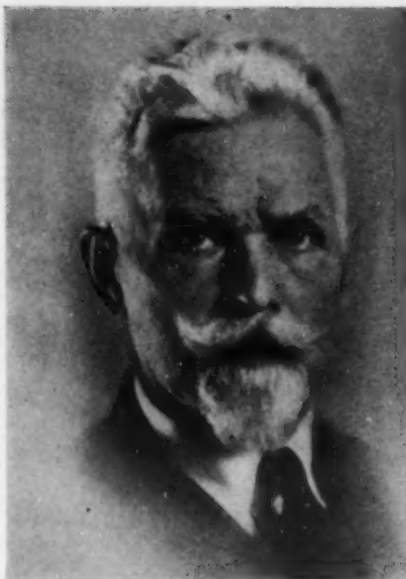
The Indianapolis Männerchor has the usual number of artist concerts, provided for in the will of the late John P. Frenzel, who was the president for many years. The artists engaged included Kathryn Meisle, Artur Schnabel, Joseph Szigeti and Poldi Mildner. Nathan Milstein was engaged for Feb. 4. Artists yet to appear are: Dusolina Giannini, Feb. 10; Myra Hess, March 4; the Budapest String Quartet, March 18; Gregor Piatigorsky, April 8. For the final concert in May an artist is yet to be chosen. Karl Reckzeh, director of the male chorus, which now numbers over 100, has charge of three evening concerts with assisting artists.

Five attractions are on the season's list of the Civic Music Association, of which Paul R. Matthews is treasurer. They are: Uday Shan-Kar and his Hindu dancers; the Minneapolis Symphony, conducted by Eugene Ormandy; the Russian Symphonic Choir, Feb. 26; the Musical Art Quartet, March 12; and Efrem Zimbalist, April 12.

In the Choral World

Elmer Steffen is very active with various choral organizations, and received much praise for conducting the recent premiere in America of the oratorio, Sainte Thérèse of the Child Jesus, by Evangeline Lehman. Mr. Steffen directs the Chorale of the Matinee Musicale and the Schola Cantorum and is a leading factor in choral activities.

The Sinfonia Fraternity, Phi Mu Alpha, holds fortnightly meetings, when programs are given at the Odeon. In March, Donald Gilley, organist, will give a program. At another meeting there will be a two-piano recital by Earle Howe Jones and Florence Keepers Lewis, guest artist. Another program will bring an a cappella performance by the Jordan Conservatory of Music, directed by Max T. Krone. Edwin Jones is the president.



Ferdinand Schaeffer Conducts the Indianapolis Symphony

The Mu Phi Epsilon and the Sigma Alpha Iota carry on their regular meetings. Programs are given by the active alumnae and patroness sections. Each sorority sponsors some particular affair for the scholarship fund. This enables worthy students to resume their studies with the best teachers.

Cheston Heath is dean of the Indiana



Kanberg

Karl Reckzeh is the Leader of the Indianapolis Männerchor

Chapter of the American Guild of Organists. Programs are given in various churches monthly and are well attended.

The Indianapolis Matinee Musicale presents active members in a program every fortnight. The choral section will devote a concert to compositions by Indiana composers in April; Clarence

Symphonic Body to Take Part in Music Week Celebration in May—Artists of Prominence Come to Give Recitals—Choral Section of Matinee Musicale Presents Fortnightly Programs—Pilgrims Attracted to Foster Hall to View Collection of Fosteriana

Loomis, pianist, had a program in January; and Donald Gilley, organist, is to give a recital at the North M. E. Church in March. Mrs. Frank Cregor is president of the Musicale.

The Jordan Conservatory of Music, of which Max T. Krone is director, is



Paul R. Matthews, Treasurer of the Civic Music Association

to present Donald Gilley, who will dedicate the new organ being installed in the Odeon, in February. The A Cappella Choir, Mr. Krone, director, will make a tour through the state in April, giving a final concert in Chicago. The opera Don Pasquale, by Donizetti, to be given under the direction of Alexander von Kreisler and Maria Kirsanova, will have two performances at a spring festival in Caleb Mills Hall. Hugh McGibeny will have charge of the orchestra; Mme. Leontine Gano will direct the ballet, and the chorus will be made up of pupils from the University Conservatory. The final spring gala festival will include A Midsummer Night's Dream, presented by pupils from the dramatic art department, with the usual setting and the ballet directed by Harriet Smith.

Foster Hall continues to attract pilgrims. J. K. Lilly is host there, and often addresses groups on Stephen Foster and the Collection of Fosteriana.



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Flourishing Season Witnessed by Denver Musical Audiences

Civic Symphony Under Horace E. Tureman Appears With Noted Soloists — Local Impresarios Present Visiting Recitalists — New Orchestra and Band Sponsored by CWA — Music Clubs Active in Arranging Varied Events of Interest

By JOHN C. KENDEL

DENVER, Feb. 5.—A season of marked activity is offered Denver music lovers for the last half of the current musical year. The Civic



Hopkins Studio

Horace E. Tureman, Conductor of the Denver Civic Symphony

Symphony Orchestra under the direction of Horace E. Tureman will offer three more programs in its regular series. Dalies Franz, pianist, a native of Denver, who has earned an enviable reputation as pianist in the East, will appear as soloist at one of the concerts, while excellent soloists are being considered for the other programs. There is a possibility that an additional series of concerts will be offered by the orchestra. However, these plans are not ready for definite announcement at this time.

Messrs. Oberfelder and Slack will present during the remainder of their series: Richard Crooks, Nathan Milstein and Gregor Piatigorsky, Vladimir Horowitz and Yehudi Menuhin.

Under the patronage of the Civil



Florence Lamont Hinman, Director of the Lamont School of Music



John C. Wilcox, Director of the Denver College of Music

Works Act, concerts will be presented at the City Auditorium by a band of seventy-five players under the leadership of John S. Leick, and an orchestra under the baton of Horace E. Tureman, on alternating Sundays. These programs are offered free to the public through the Federal aid program.

The State Music Teachers' Association, under the guidance of its president, Andrew Riggs, is planning to hold its annual meeting in April. A definite



Helen Olin Roberts, President of the Federated Chorus of Denver

outline of the program is not available at this time.

LeRoy Elser, president of the Denver Musicians' Society, will present six programs during the remainder of the year, three of which will be devoted to English, Slavic, and American music respectively. The other three programs are to be miscellaneous in character, one featuring ten prominent young Denver artists. The second of this group is to be devoted to reminiscences of Vincent d'Indy, Blanche Marchesi, and Hattie Louise Sims. The third is to feature ensemble music with the Denver A Capella Choir. The English program will be an exchange program, sponsored by the Musicians' Society at the request of the International Music Relations Committee of the National Federation of Music Clubs, under which plan an exchange program of American music will be given by some leading English city at about the same time. The season will close with a frolic in June.

The Tuesday Music Club, under the direction of Jane Crawford Eller, will present its annual spring concert in April, in addition to other programs of interest.

Public School Music Thrives

The Department of Music of the public schools is maintaining a high standard of achievement. An Alumni Chorus made up of a select list of graduates from the high schools of the city, under the baton of John C. Kendel, director of music, is planning to present an opera and a major choral work this season. This choral group's presentation of The Messiah at Christmas time met with such unanimous approval that it is planning to take an active part in the choral life of the city. Raymon H. Hunt, supervisor of instrumental music, is planning a series of concerts by the all-city high school orchestra and band. The Denver Teachers Chorus and Orchestra will present their annual concert for the benefit of the welfare fund for retired and incapacitated teachers, with the cooperation of the Health Education Department.

The Federation of Choruses, Helen Olin Roberts president, is planning an active campaign for creating enthusiasm for choral singing in the city. Their two final programs of the year will be participated in by some eighteen choral groups representing approximately 1000 singers. Mrs. Roberts has

done much for the improvement of choral standards throughout the state, and the work of her organization is receiving much local interest.

Lamont School Plans Events

The Lamont School of Music, Florence Lamont Hinman, director, has planned numerous activities for the remainder of the year. The school has already given many outstanding performances, among them an appearance of the Lamont Singers in a joint recital with Richard Crooks as one of the Slack-Oberfelder Artists Series. An especially ambitious project is that of an outdoor performance of scenes from operas under the direction of Mrs. Hinman. The Lamont Opera Club of 200 voices, assisted by prominent soloists, will present scenes from Rigoletto, Aida and Il Trovatore, accompanied by a symphony orchestra. The children's

(Continued on page 162)

DENVER'S CONCERTS EXCELLENTLY GIVEN

Resident Musicians and Visitors Heard in Performances of Artistry

DENVER, Feb. 5.—The third program in the Civic Symphony series was presented in the Municipal Auditorium on Jan. 12 under the baton of Horace E. Tureman. Virginia Quarles, cellist, a local musician known as a prodigy, who has been studying in New York and Europe for the last four years, played the Boccherini Concerto in B Flat admirably. The work was an effective vehicle for the display of her beautiful tone and well-developed technique. She was given an ovation by the large audience which gathered to welcome her return to Denver.

Crooks Sings with Ensemble

The Oberfelder-Slack management presented Richard Crooks on Jan. 15 to one of the largest audiences of the season. Mr. Crooks was assisted by the Lamont Singers under the direction of Florence Lamont Hinman. A program well suited to the art of the tenor was received enthusiastically. Frederick Schauwecker, accompanist, gave splendid co-operation. The Lamont Singers sang a group of four songs artistically. Soloists appearing with the ensemble were Tom Jones and Jean Dickenson. The choir and Mr. Crooks joined in Bizet's Agnus Dei as a closing number. This was given impressively and the audience insisted on its repetition.

Conductor Sings Oratorio Solos

The twelfth annual performance of The Messiah was heard in the City Auditorium on Dec. 31, under the direction of John C. Kendel. A chorus of one hundred and fifty from the Alumni Chorus of the Denver high schools and the Federal Relief Chorus under the C. W. A., took part, accompanied by a fifty-piece orchestra from the C. W. A. The performance was excellent. Soloists were: Georgia Ellyson, soprano; Florence Lamont Hinman, contralto; J. Allen Grubb, tenor. Ben H. Gilbert, who was to have sung the bass solos, fell victim to a severe attack of laryngitis and, as no substitute was available, the conductor acted as a "pinch hitter" and sang his arias. Henry Ginsberg, concertmaster, conducted during these solos in a most efficient manner.

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SAN ANTONIO'S MUSICAL OUTLOOK OPTIMISTIC

Southwest Texas Music Association Sponsoring Important Series — Tuesday Musical Club Marks Third of a Century's Existence — Civic Opera Company to Present Outdoor Opera — San Antonio Musical Club Plans Varied Events—Chamber of Commerce Allied Music Association Sponsors Series for Benefit of Municipal Organ

By GENEVIEVE M. TUCKER

SAN ANTONIO, Feb. 5.—A survey of musical activities for the latter half of the season shows a number of important events still to come. Of the extensive series offered by the Southwest Texas Music Association there remains the Monte Carlo Ballet Russe, Feb. 13; Sigrid Onegin, Feb. 26, and the London String Quartet, April 4. All events will take place in the Municipal Auditorium under the management of W. G. Higgins, president of the association.

Jeanne Dusseau, soprano, will sing Feb. 27, at the San Pedro Playhouse. This will bring to conclusion the series of four musicale-teas sponsored with uniform success for the eleventh year by the Tuesday Musical Club. Mrs. Paul Rochs is chairman for these events and Mrs. Eli Hertzberg is founder and life-president of the club which is marking a third of a century's existence. Included in it are the Chaminade Choral Society, Mrs. Edward Arnold, chairman, Walter

**John M. Steinfeldt Is
Fifteen Times Winner
of Composer's Contest**



John M. Steinfeldt, Composer-Pianist, Honorary Dean of the San Antonio Composers' Club

SAN ANTONIO, Feb. 5.—The recent award to John M. Steinfeldt in the State Folksong and Rhythm Contest made this San Antonio composer-pianist a winner in state and interstate contests for the fifteenth time. He is honorary dean of the San Antonio Composers' Club, of which Mrs. Fred C. Wallace is dean. This club is continuing its competitive concerts for the sixth season. It has an interstate membership.



Mrs. Eli Hertzberg, Founder and Life President of the Tuesday Musical Club

Dunham, conductor; String Octet, Mrs. Eugene Miller, chairman, Walter Dunham, conductor; Vocal Double Quartet, Mrs. A. M. McNally, chairman, Charles



W. G. Higgins, President of the Southwest Texas Music Association

Stone, conductor; Piano Ensemble, Mrs. Alexander McCollister, chairman; and the Musicales-Teas, Mrs. Paul Rochs, chairman, Mrs. Edward Steves, vice-chairman; Junior Department, Mrs. Tim Griesenbeck, chairman; Juvenile Department, Mrs. Louis Hartung, chairman. Contests in piano, voice and violin are conducted under Mrs. E. P. Arneson, Mrs. H. L. Bridgeman and Corinne Worden, respectively, with Mrs. Samuel J. Chandler as general chairman. In addition to the year's course of study, concerts are given annually by the various branches, also an annual MacDowell program. This club sponsors a regular radio broadcast.

Lectures on Texas Music

Interspersing open meetings with the business sessions, the Music Teachers' Association, under the presidency of Meta Hertwig will present in March, Dr. Lota M. Spell of the University of Texas, in a lecture on Texas Music. Mrs. Ephraim Frisch will speak on Jewish Music, May 14. The meetings are held at the St. Anthony Hotel.

Romberg's Blossom Time is announced as the first bill of the San

Antonio Civic Opera Company in the series of open air operas to be given during the summer at the Sunken Garden Theater, Brackenridge Park.

Mrs. Lewis Krams Beck, president of the association, has recently been elected vice-president of the Fifth District of the Texas Federation of Music Clubs, and is president of the San An-



Studer.
Mrs. Paul Rochs, Chairman of the Musical Teas Series Sponsored by the Tuesday Musical Club

tonio Musical Club whose remaining events, given in the St. Anthony Hotel, include a Spanish program in February under the direction of Mrs. Adolpho Dominguez and Mrs. Nicholas Basila, assisted by Mrs. Dorothy Arendt; a morning musicale, featuring the David Griffin Singers in excerpts from The Mikado, and a song cycle in March by Mrs. Fred Jones, soprano, Mrs. Zuleme Herff Simpson, contralto, Charles Stone, tenor, and Warren Hull, baritone. The season will close in April with a program of excerpts from grand opera. The Junior Department of this club has attracted notice particularly through its Little Composers' Club of which Mrs. Lena Heye is chairman.

The series of Sunday afternoon concerts given by local musicians at the Municipal Auditorium under the direction of the Chamber of Commerce Allied Music Association will continue, proceeds to be used for the maintenance of the municipal organ.

Isidor Achron to Visit Europe in May

Isidor Achron, pianist and coach, will, at the conclusion of his season in New York, sail in May for Europe. He is scheduled to appear in concerts in London, Paris and other European centres.

SAN ANTONIO HEARS COMPETITIVE LIST

Composers' Club Gives Concert Which Features Original Works

SAN ANTONIO, Feb. 5.—The first annual competitive concert of the Composers' Club was given on Dec. 18 in the auditorium of the San Antonio College of Music. Works submitted were: a chorus for women's voices by Francis de Burgos, sung by the Girls' Glee Club of Thomas Jefferson High School, the composer conducting; a song by Alice Mayfield, sung by Ethel Crider, soprano, accompanied by the composer; a composition for violin, played by Maud Powell Freeman, accompanied by the composer; a piano work, composed and played by John M. Steinfeldt; and a song by Frederick King, sung by Alex Johnston, tenor, accompanied by the composer.

Works which received the prize award for 1932-33 were performed. These included a piano composition by Mr. Steinfeldt, played by the composer; a song by Ferdinand Dunkley, New Orleans, sung by Rufus Craddock, baritone, accompanied by Mrs. Bessie Russell; and a quartet by Mr. Dunkley, sung by Mrs. Fred Jones, Mrs. Zuleme Simpson, Charles Stone and Warren Hull, accompanied by Frederick King.

Compositions which had received honorable mention were: a piano composition by George May Randolph, Plainview, played by Mrs. Tekla Stafel; and a song by Frances de Burgos, sung by Joseph Burger, baritone, accompanied by Jewel Carey. A piano work, Egera, by Ernest Kroeger, a judge of the competition, was played by Merry Brendel.

Christmas Party Is Held

Mrs. Eli Hertzberg, founder and life president of the Tuesday Musical Club, entertained members at the annual Christmas party on Dec. 19 in the St. Anthony Hotel. Carols were sung by a trio made up of Betty Longaker Wilson, Mrs. Ernest Scrivner and Mrs. Zuleme Herff Simpson.

A series of Sunday afternoon concerts at the Municipal Auditorium, sponsored by the Chamber of Commerce Allied Music Association, will be held during the winter, the proceeds to be used for the maintenance of the municipal organ. Among those who have contributed their services are Fred Lewis, Volina Powers, Gladys Couth Hodges, Rufus Craddock, Evelyn Duerler and Ira Mae Nethery. The violin choir of Westmoorland College sang under the direction of Carl Venth. Others heard were Thomas Reid, Helen Oliphant Bates and Barbara Holmgreen, accompanied by Florence Brush.

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Long Beach Builds Anew for the Future

City Spends \$10,000,000 for Rehabilitation After Earthquake —Musical Organizations Help to Sustain Morale With Regular Concerts — Clubs and Schools Carry On

By ALICE MAYNARD GRIGGS

LONG BEACH, CAL., Feb. 5.—This city, which has 155,000 inhabitants, has spent \$10,000,000 in rehabilitation since the earthquake in March, 1933. More beautiful and substantial quake-resisting structures are being built, and the appearance of the city is being greatly improved. It will take \$10,000,000 more to finish the job, which will include public school buildings. In most cases the schools were entirely wrecked. Many of the largest churches have been rebuilt and rededicated, St. Matthew's Catholic Church installing a new Wurlitzer organ. The Ebell Club has been rebuilt, and the auditorium is now in use for concerts. The Y. W. C. A. small auditorium is also again in use, but there has been no artist course this season.

The Municipal Band, under the direction of Herbert L. Clarke, helped in a large way to keep up the morale of the community, for there was no break in the regular programs it gave in the Band Shell on the beach all summer, and during the winter in the Municipal Auditorium. The Recreation Commission, under the guidance of Clyde Doyle, its energetic president, also gave concerts in the parks and on the playfields.

Programs Under Civic Auspices

The Civic Chorus, conducted by Rolla Alford and under the auspices of the Recreation Commission and the Woman's Symphony, Eva Anderson, leader, also sponsored by the Commission, gave many programs during the year. Out of the ordinary was the presentation of The Messiah, Dec. 17, by the Civic Chorus of 300 with the Municipal Band accompanying, and twelve soloists singing the arias, a different singer having each important solo. The Commission also sponsors a number of bands and orchestras on the playfields.

While the schools are conducted in bungalows and tents, activities have not materially changed. Mary Shouse is general director at Polytechnic High School, with Dwight Defty as orchestra conductor. Charlot Louise Brecht is director at Woodrow Wilson High School, and George C. Moore the orchestra conductor. Gertrude Johnston Fisher is general supervisor of music from kindergarten through junior high and senior high schools. Raymond Moreman is a special teacher of glee

clubs, as is Minerva C. Hall. There are thirty-four special music teachers in the various schools. Edith Hitchcock is director of music in Junior College, and George C. Moore leads the orchestra.



Herbert L. Clarke, Conductor of the Municipal Band in Long Beach



L. D. Frey is Director of the Gwent Male Chorus, the Women's Music Club Chorus and the First Christian Church Choir

The Woman's Music Club is celebrating its twenty-third anniversary this year, with Mrs. Ralph E. Boggs as president and Mrs. Watson L. Hawk as program chairman. The Musical Arts Club, made up of professional musicians, has a membership of over eighty. Otto K. Backus is president. The



Rolla Alford Conducts the Long Beach Civic Chorus, the Alford A Cappella Choir and the Choir of the First Baptist Church

program chairman is Ruby La Neta Wicks.

Clubs which pay musicians to appear on programs are: the Ebell Club, Mrs. R. E. Skinner, president; Mrs. Walter H. Boyd, program chairman. Woman's City Club, Mary Cederberg White, president; Mrs. James C. Anderson, programs; Myranna Richards Coon, music chairman. Woman's University Club, Mrs. Dean E. Godwin, president; Gertrude Johnston Fisher, program chairman. Soroptomist Club, Elsie M. Farris, president; Dr. Edna Bartwen, program chairman. Men's service clubs, including Rotary, Kiwanis, and other societies of the same kind, also pay artists to appear.

Besides the choral groups already mentioned, there are: the Gwent Male Chorus, L. D. Frey, director; the Alford Singers, an a cappella choir, Rolla Alford, conductor; the Lyric Club, led by Lillian Marie Brandvig; the Cadman Choral Club, William Clare Hall, director; the Melodian Singers, Perry D. Ward, leader; the Woman's Music Club Chorus, conducted by L. D. Frey. There are several Parent-Teachers' Association choruses, and fine glee clubs in all the public schools.

Portland, Ore.

(Continued from page 155)

erick W. Goodrich is president of the State Association, which, in conjunction with the University of Oregon and the Oregon State College, will conduct contests in piano, violin and voice. The successful contestants will appear with the orchestras of the two state institutions.

The annual convention will be held in Eugene.

Gladys Paterson is president of the Dunning Club, which is taking an extension course from Jean Warren Carrick, dean of the Dunning system in the United States. Other music clubs and their presidents are the New England Conservatory, Agnes Love; the Beaux Arts, Bessie Smith; the Cadman, Mabel Easter, the Portland chapter of the American Guild of Organists, Lucien Becker, dean.

The MacDowell Club chorus is the only surviving unit of the old MacDowell Club. Reatha Fowler Miller is president. Among other choral societies

are Reed College Chorus, led by Edmond Hurlimann; Rose Coursen Reed's Treble Cleff and the Rose City Post of the American Legion Auxiliary Chorus; the Delphian Ladies' Club Chorus, under Mrs. Fred L. Olson; the Sijenna chorus and the Pelz-Coe singers. Instrumental ensembles are the Turn Verein Orchestra conducted by Albert Creitz; the McElroy String and Woodwind Ensemble; Ted Bacon's Viola Quartet, composed of members of the Symphony; Ted Bacon's string orchestra of ninety pieces and Walter Bacon's student orchestra.

The music room in the central library, of which Anne Mulheron is head, is the mecca for students and professional musicians in search of musical literature and books of reference. Rozella Knox, in charge of this department, records a circulation of 49,232, an increase of 5,579 over last year. The latest gifts were the Hamann memorial of mandolin, guitar and violin music, presented by Arthur Goldsmith; piano and vocal compositions in foreign editions, given by Maud McCawley; and nearly two dozen miniature scores sent by Edward Kalmus of New York.

Denver

(Continued from page 160)

opera class, under the direction of Blanche DuCosta, will present Arthur Nevin's Mother Goose Fantasy and scenes from Hansel und Gretel. A series of eight juvenile plays will be offered by the Children's Theatre, under the direction of Iris Pavey Gilmore and Helen Black. Marion Talmadge, who directs the Lamont Marionettes, will continue with this delightful phase of entertainment.

John C. Wilcox, director of the Denver College of Music, prominent voice teacher and choral conductor, voices his confidence in a better year for all alert workers in the field of music education during 1934. "With improving financial conditions throughout the land there is bound to be a revival of interest in music study, and I see no reason why those instructors who have kept abreast of the times in their thinking and their methods of teaching should not share in the returning prosperity. I am sure that the competent teacher in any branch of music who has enthusiasm for his work will find much demand for his services in the immediate future, and that happiness and reasonable financial reward await him." Mr. Wilcox will, upon invitation of resident musicians, conduct intensive courses in voice training and vocal pedagogy in several cities during the coming season. The sixth annual concert of his Denver A Cappella Choir will be given during May.

Once more, the Denver Music Week Association will sponsor the State High School Contests, another civic musical activity. Monsignor Bossetti is planning to present two performances of Romeo and Juliet during the spring. His productions have become justly famed throughout Colorado and much interest is manifest in his announced presentation. The Rinkwest A Cappella Choir will present a series of three concerts during the spring, under the baton of Edward Baxter Rinkwest.

The music chapter of Pro Musica will present a Chamber Music Festival by the Roth String Quartet, Feb. 6, 7 and 28, and March 1 and 2. This series of programs is arousing unusual interest. Early in May the organization will present a program of American music by local artists.

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Myrtle Ruttan, President, Manitoba Music Teachers' Association



Fred M. Gee, Director of the Celebrity Concert Series



Mrs. C. S. Riley, President of the Women's Musical Club



Bernard Naylor, Conductor of the Winnipeg Symphony, the Winnipeg Male Voice Choir and the Philharmonic Choir

Musical Organizations All in Excellent Working Order — Symphony Orchestra and Various Choruses Have Important Events to Come — Visiting Artists Booked for Forthcoming Dates — Clubs Stimulate Study and Performance

By MARY MONCRIEFF

WINNIPEG, CANADA, Feb. 5. —Winnipeg music lovers are looking forward with great interest to the exceptional programs which are still to be given by visiting artists and local musicians. The new Civic Auditorium has done much to stimulate musical interest during 1933, and the indications are that this interest will continue.

The Women's Musical Club, Mrs. C. S. Riley, president, presents the Paris Instrumental Quintet on Feb. 5, and on March 5 Albert Hirsch, pianist. The remaining programs will be given by local musicians. The club holds fortnightly meetings in the Civic Auditorium concert hall.

The Winnipeg Symphony Orchestra,

Bernard Naylor, conductor, gave concerts in the Auditorium on Jan. 14 and Feb. 4; and announces others for Feb. 25 and March 18. Eustace Brock is president of the organization.

The following artists will complete the 1933-34 Celebrity Concert Series, under the direction of Fred M. Gee: Feb. 12, London String Quartet; Feb. 26, Roland Hayes, tenor; March 28, Yehudi Menuhin, violinist, and on April 4, Ossip Gabrilowitsch, pianist. The concerts are to be given in the Civic Auditorium.

The Winnipeg Boys' Choir, Ethel Kinley, leader, will give its annual concert during Easter Week. The choir is under the management of the Men's Musical Club.

The Wednesday Morning Musicales, Eva Clare, president, will continue meeting in the Fort Garry Hotel. The fortnightly programs will be devoted to the works of Chopin, Debussy and Schubert. There will be a lecture-recital by Bernard Naylor on Delius, Fred M. Gee will speak on musical celebrities, and at the final meeting, an ensemble program will be given.

Activities of Young Musicians

The Junior Musical Club, Mrs. R. H. Rowland, president, meets every Tuesday in the Fort Garry Hotel. The club has a large membership of young musicians. The object of the club is to educate intelligent and appreciative musical listeners and to afford an opportunity for experience in public performance. The club broadcasts over CKY, Winnipeg, once a month.

The Canadian College of Organists, Winnipeg Centre, H. Hugh Bancroft, chairman, has as one of its objects the improvement of church music and congregational singing. The organization exerts a most beneficial influence on the church musical life of the community.

The United Scottish Choir, Peter Logan, conductor, will present Stanford's *The Revenge* the end of March.

The *Toreador* by Lionel Mockton has been chosen by the Winnipeg Lyric Society, B. J. Watson, president. The opera will be given in the Dominion Theatre March 1, 2 and 3, with one matinee performance. H. P. G. Fraser is the musical director and Barrie Sinclair, stage director.

The Winnipeg Male Voice Choir, Bernard Naylor, conductor, is planning a concert to be given the first week of April. Participation in the choir is open to members of the Men's Musical

Club, Jules Preudhomme, president. J. G. Fraser is chairman of the choir.

The Sixteenth Annual Manitoba Musical Competition Festival will be held from April 16 to April 28, 1934. The adjudicators will be Sir Hugh Robertson, Glasgow; Dr. Percy C. Hull, Hereford, and Thomas F. Dunhill, London. The competition is under the control of the Men's Musical Club. Jules Preudhomme is president of the general executive managing the event.

Numerous Glee Club Concerts

The University of Manitoba Glee Club will give four performances of *The Mikado* by Gilbert & Sullivan in the Dominion Theatre, from Feb. 7 to 10. Mrs. C. C. Sinclair is the director and Ronald Gibson, conductor.

The Men's Musical Club, Jules Preudhomme, president, has as its activities, the Winnipeg Male Voice Choir, Manitoba Music Competition Festival, Winnipeg Boys Choir, and the Winnipeg Philharmonic Choir. The club also gives recitals in the Music and Arts Building every Saturday evening.

The Dominion High School Orchestra will meet in Winnipeg April 2 to April 8, giving two concerts and a national radio broadcast. P. Grahame Padwick is conductor and Dr. Ernest McMillan of Toronto, is president. The orchestra has over four hundred members and Canada's leading orchestral leaders will act as guest conductors. There will be two piano and violin competitions, one open to anyone under twenty-one years of age in the Dominion of Canada, the other open only to high school students up to and including grade eleven.

Will Sing The Creation

The Winnipeg Philharmonic Choir, Bernard Naylor, conductor, will give Haydn's *The Creation* in March. Percy J. Curd is chairman of the choir.

The Manitoba Music Teachers Association, Myrtle Ruttan, president, has recently organized study groups as part

of the Association, with convenors as follows: book study group, Eileen Motley; voice, Gertrude Newton; piano, Annette Dostert; chamber music, Gordon Maclean. The groups hold monthly meetings. The Association broadcasts every Friday over CKY, Winnipeg. A series of lectures to be given by L. Mackinnon is planned for February or March. The Association is very much interested in developing the Music Option Examination in the High Schools and University of Manitoba.

The annual convention of the Manitoba Music Teachers Association will be held in April, 1934. The convention is affiliated with the Manitoba Educational Association. Eileen Motley is program convenor.

Myra Hess, pianist, will give a recital on March 12, in the Walker Theatre under the local management of Dorothy Parnum.

Graduates Choir to Appear

Hiawatha's Wedding Feast by Cole-ridge-Taylor will be the feature of the program to be given by the St. Johns High School Graduates Choir, Ronald Gibson, conductor, in March.

The recently organized Winnipeg Light Opera Company, C. Irving Keith, president and business manager, will give *The Chimes of Normandy* by Planquette in the Walker Theatre in March. Bernard Naylor is conductor and Mrs. C. P. Walker, stage director.

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Festival Again Forms Central Event of Worcester's Calendar

Gala Programs of 1934 to Mark Diamond Jubilee of Annual Institution Which Dates from 1858 — Albert Stoessel Enters Upon Tenth Year as Conductor — Oratorio Society Gives The Messiah — Civic Music Association Increases Membership — Philharmonic Orchestral Society, Under the Baton of Albert W. Wassell, Appears

By JOHN F. KYES

WORCESTER, Feb. 5.—Interest in musical events has increased noticeably since the dedication of the Municipal Memorial Auditorium in September. With the entire programs of the Worcester Festival, Worcester Oratorio Society, and Civic Music Association already transferred to the new structure, and many single concerts listed for production there, the public has had ample opportunity to assure it-



© Bachrach
Walter Howe, Manager and Assistant Conductor of the Worcester Festival

self as to the impressive qualifications of the new hall. Difficult details are being solved satisfactorily, and the size and responsiveness of Auditorium audiences reflect a community feeling of warm appreciation.

Commemorative Features

The Worcester County Musical Association, which had to stage its entire week of Festival concerts immediately upon the heels of the civic dedication, with scant opportunities for rehearsal in the new hall, nevertheless managed ably, put on a splendid program with audiences uniformly approaching the hall's capacity, and looks forward to the coming season with the liveliest enthusiasm. The 1934 Festival will mark a Diamond Jubilee, the first programs having been given in 1858, and continued annually ever since, with the exceptions of 1918 and 1922. For its seventy-fifth festival, the association plans primarily a program of high musical worth, but certain commemorative features are also being considered. The new arrangement of 1933, by which all except the children's programs were made evening concerts, will be continued, as will the placing of the children's event on Wednesday afternoon, and the opera on Saturday night.

Albert Stoessel enters upon his tenth



Pirie MacDonald

Albert Stoessel, Who Enters Upon His Tenth Year as Conductor of the Worcester Music Festival

year as conductor of the entire festival, with Walter Howe as assistant, and Mrs. J. Vernon Butler as accompanist. Mr. Howe, engaged last spring as manager of the festival, will continue his very successful efforts to make the concerts more of a county institution, and will be available in the association office the first three days of each week. He recently rehearsed and directed a Christmas carol concert, undertaken by



Rev. Thomas S. Roy, President of the Civic Music Association

the association as a civic task in compliance with the wishes of the Auditorium commission.

Association Officers

Hamilton B. Wood is president of the association, and has devoted huge amounts of time and energy to his duties as a member of the Auditorium commission and as one of the few permanent trustees yet appointed and ratified by the city fathers. Other officers recently re-elected are: Matthew P. Whittall, vice-president; Bulkeley Smith, secretary; Harrison G. Taylor, treasurer, and Luther M. Lovell, librarian. Mr. Lovell, whose association with the chorus dates from 1868, was recently presented with a smoking stand, suitably inscribed, by the members of the chorus and his fellow-directors.

In moving the festival office from historic "Room 3" to its new quarters

over 75,000 pieces of music were re-catalogued and arranged in dust-proof, convenient small wooden containers on shelves in a large storage room in the Auditorium.

The difficulty which chorus members experienced in hearing each other is being solved by the Auditorium authorities, who plan to provide a wooden shell above, behind, and on each side of the chorus ranks. With this source of uncertainty removed, and with the largest chorus of its history at opening



Hamilton B. Wood, President of the Worcester County Musical Association and Trustee of the Memorial Auditorium

rehearsals, the Worcester Festival seems assured of a gala season.

The Worcester Oratorio Society, headed by Harry C. Coley, integrated itself successfully into its new surroundings on Dec. 27, in its annual Messiah performance, increasing its chorus to 400, with a large supporting orchestra, and attracting an audience larger by half than could have been crowded into Mechanics Hall. As in all the thirty-seven seasons since the society's inception, J. Vernon Butler was conductor, with Ruth Nelson Butler as pianist. The project is especially noteworthy in that its volunteer workers receive no pay, only the soloists and orchestra being compensated. Other officers are: Albert H. Inman, Harry G. Stoddard, and Matthew P. Whittall, vice-presidents; William H. Beaumont, treasurer, and Charles E. Sargent, secretary.

Attractive Concert Course

The Civic Music Association has increased its membership by recent drives to nearly 2,000, and is presenting five concerts in the Auditorium this season. Mischa Levitzki is to be heard on Feb. 27, and Efrem Zimbalist on March 6. The Tokatyan Trio is scheduled for Feb. 6, and there have already been heard the Boston Symphony and Maria Jeritza. Thomas Sherrard Roy has headed the association since its organization, and Flora E. Savage is again secretary. Other officers are: Mrs. David W. Armstrong and W. Karl Latons, vice-presidents, and Frederick E. Tucker, treasurer. The committee on programs includes Hamilton B. Wood, Fanny A. Hair, Wilfred B. Feiga, Mrs. Marshall N. Gould, Charles A. Grosvenor and Mrs. Alfred J. Pearson.

The Worcester Art Museum trustees are again presenting an admirable series of free concerts on Sunday afternoons, in the improved surroundings afforded by the new wing. Audiences of more



Gray

Harry C. Coley, President of the Worcester Oratorio Society

than 2,000 have been the rule. The Boston Symphony orchestral group conducted by Paul Shirley will be heard on Feb. 11, with an assisting soloist, and another concert is contemplated. There have been heard earlier in the season the Marianne Kneisel String Quartet, the Paul Shirley Ensemble, and the Paris Instrumental Quintet.

Orchestral Society to Be Heard

The Worcester Philharmonic Orchestral Society, heard on Jan. 23 with Marion L. Fuller, pianist, as soloist, will give its second concert of the season on April 17 in Horticultural Hall. Albert W. Wassell will conduct the society in compositions of Brahms, Saint-Saëns and Wagner. Oreste Montagna, first 'cellist, will be the featured soloist in Boëllman's Symphonic Variations. The work of this orchestra has gained steadily in significance. Its officers are: William S. Sargent, president; Mildred R. Daniels, vice-president; Mrs. Edith G. Merriam, secretary; John C. Yeaton, Jr., treasurer, and Percy E. Tolman, manager, and director of publicity.

Arthur J. Dann, supervisor of music in the public schools, is completing arrangements for a Junior Music Festival to be held on May 7, with an elementary school concert, and May 8, when the high school choruses and orchestras will be heard, possibly in the Auditorium. The All High School Symphony will give a concert in Warner Memorial Auditorium of Worcester Academy on March 11. In a Christmas concert by the high school music clubs, there were heard on Dec. 20 the symphony orchestra, an a cappella chorus, a string orchestra, a robed chorus, and a number of young soloists. Mr. Dann is assisted in the high schools by Mabel Reed, Bessie Rosenbaum, Albert Wassell, Edgar Wilson, Edmund Wilson and David Kaplan. The junior high school supervisors include Jean Brown, Louise Jones, and Mary McDonnell. The elementary school supervisors are Frances Burrell, Agnes Garvey, Florence Howe, and Mary Lynch. Messrs. Dann and Wassell conduct the elementary school orchestras.

Churches Sponsor Choruses

Some of the finest choral groups in Worcester are sponsored by churches. Arvid C. Anderson will direct a joint concert of the Mendelssohn Singers (Continued on page 178)

Orchestral Concerts Head Notable List of Events in Columbus

Symphony under the Leadership of Earl Hopkins to Close Its Tenth Season in April—Visiting Symphonic Organizations Enliven Concert Calendar—Opera Club Presents Productions—State Federation to Hold Annual Convention

By ROSWITHA CRANSTON SMITH

COLUMBUS, Feb. 5.—The Columbus Symphony will give its final concert in Memorial Hall on April 8. As this closes the orchestra's tenth season, Earl Hopkins, conductor, plans to make it an anniversary affair and repeat outstanding successes of the past decade. Soloists have not yet been chosen.

The Symphony Club of Central Ohio announced its plans for next season at the closing concert of the present season on Jan. 23. Although exact dates have not been set, Mrs. B. Gwynne Huntington, president, promises a concert by the Boston Symphony, under Serge Koussevitzky, the first week in November, and two concerts the latter half of January by the Cleveland Orchestra, of which Artur Rodzinski will conduct the evening concert, and Rudolph Ringwall the matinee. The club will probably continue this summer its garden concerts which were so successful last year.

Minneapolis Forces to Appear

The Women's Music Club will present the Minneapolis Symphony in two concerts on Feb. 12. Eugene Ormandy will conduct the matinee program, entitled *An Afternoon in Old Vienna* as well as the evening concert which is the fifth of the club series. Mrs. William C. Graham is president of the club. The series closes on March 23 with Lawrence Tibbett.

Edith Pedrick, as calendar chairman, planned six concerts by active members which will culminate in an ensemble program on April 24 in Memorial Hall, to be given by the Choral Society, Charlotte Gaines, conductor; the String Choir, Mabel Hopkins, conductor, and Helen Pugh Alcorn, pianist.

The Civic Concerts will present Maria Jeritza on Feb. 7. This series which closes on March 21 with Giovanni Martinelli is the third sponsored by Herman Amend and William E. Hast with headquarters at Heaton's Music Store, and Margaret Parry Hast, prominent vocal teacher and writer as artistic adviser.

The Columbus Opera Club is rehearsing for two performances of *Hänsel und Gretel* on Feb. 8 and 10



Bachrach
Mrs. B. Gwynne Huntington, President of the Symphony Club



Herman Amend, Who, with William E. Hast, Manages the Civic Concert Series

in the auditorium of Central High School under the direction of Edwin Stainbrook. Laura Mae Burns as Hänsel, Mary Van Fossen as Gretel, and Virginia Braun Keller, president of the club, in the role of the Mother, are announced for the cast.

Capital University Conservatory of Music presents Nelson Eddy for the first time in Columbus on Feb. 20. The number of concerts in this series, which takes place in Mees Hall, has been increased to four this year. On Feb. 22 the Columbus duo-pianists Agnes Wright and Eldon Howells will give

their third annual recital. Jorg Fastling, formerly of the ballet of the Chicago Opera, presents the annual revue of his school of the dance in the Hartman Theatre on Feb. 26.

Harm Harms is manager of the Capitol University Series.



Earl Hopkins, Conductor of the Columbus Symphony, Which is Celebrating Its Tenth Season

The Haydn String Quartet, which has its headquarters at the Morrey School, is to be heard in a concert in Marion, Ohio, on March 12, which will be sponsored by the Women's Music Club there. This Quartet, organized over ten years ago by Vera Watson Downing, first violinist, played a concert in Canton for the MacDowell Club there on Jan. 23. Remaining members of the personnel are Elsie Herkenhoff, Howard Sher, and Alice Rohe Carothers.

Federation to Hold Convention

The State Federation of Music Clubs will hold its annual convention in Columbus on March 22, 23 and 24, at the Hotel Deshler-Wallick. Mrs. Edgar Stillman Kelley is president of the State Federation, which will on this occasion entertain Mrs. John Alexander Jardine, the president of the National Federation. Mrs. William C. Graham, president of the Columbus Women's Music Club, will be chairman of the meeting. Outstanding events of the three-day session will be a dinner with Mrs. Jardine as chief speaker, a program by the Women's Music Club String Choir, conducted by Mabel Dunn Hopkins, a gala luncheon with prominent speakers, a tea at the Governor's mansion, and a concert by Lawrence Tibbett. Three outstanding choral organizations will be heard: The Granville Festival Chorus, the King Ave. Methodist Episcopal Choir of eighty voices under the leadership of Herbert Huffman, and the Chapel Choir of Capital University, Ellis Snyder conductor.

Chardon Quartet Heard in Cambridge

CAMBRIDGE, MASS., Feb. 5.—As usual, there was great enthusiasm for the performance of the Chardon String Quartet, which gave the fourth concert in its Beethoven series in Brattle Hall recently. The quartets played were: Op. 59, No. 3, in C, and Op. 74, in E Flat. G. M. S.



Mrs. William C. Graham, President of the Women's Music Club of Columbus



Harm Harms, Manager of the Capital University Concert Series, Has Added a Fourth Concert to His List This Year

Ralph Leopold Applauded in Virginia, Minn.

VIRGINIA, MINN., Feb. 5.—Appearing recently as soloist with the Virginia Municipal Band, which is conducted by Vernon Malone, Ralph Leopold, pianist, was applauded for his fine performances of music by Bach, Leschetizky, Lecuona, Scriabin, and himself.



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New Haven's Schedule Promises Season of Interesting Events

Concert Series Brings Galaxy of Distinguished Guest Artists—Bruce Simonds Appears in Sonata Series—Symphony, Under the Baton of David Stanley Smith, Inaugurates Fortieth Season—School of Music Faculty Active in Recital Field—Choral Music Presented by Many Organizations

By MILES KASTENDIECK

NEW HAVEN, Feb. 5.—The remainder of the season promises many worthwhile events. Among them are the last two concerts in the Woolsey Hall Concert Series, under the management of Daggett M. Lee, which together with those of Kreisler, the Boston Symphony, Lawrence Tibbett, Harold Bauer and Ossip Gabrilowitsch



The New Haven Symphony Orchestra, Fourth Oldest Symphonic Organization in the United States, Which Has Inaugurated Its Fortieth Season. The Organ Depicted Is the Famous Newberry Organ of Woolsey Hall, Yale University



David Stanley Smith, Dean of the Yale School of Music, Who Will Conduct His New Violin Concerto With the New Haven Symphony Soon

bring the total of this series to six. Lotte Lehmann will make her first appearance in New Haven on Feb. 13. Scheduled to play twice for the first time in all its years of coming here, the Boston Symphony will give its second concert on Feb. 27. Mr. Lee reports that in his five years' experience as concert impresario he has not had a more successful season.

Foremost among the musical events of the season is the Beethoven sonata cycle of Bruce Simonds. In a series of

eight recitals, he has been giving the finest performances of his career. As the cycle draws to a close on Feb. 26, the large audience that has closely followed each program, recognizes in him the true artist and scholar.

For his sixth program in Sprague Hall on Jan. 29, Mr. Simonds elected to play the Hammerklavier Sonata, Op. 106, Op. 79, and Op. 31, No. 3. His performance of the gigantic opus may be considered one of the most outstanding in the cycle.

Two more events are in the prospectus of the New Haven Symphony, also under the management of Mr. Lee. For these remaining Sunday afternoon performances, David Stanley Smith, the orchestra's conductor, has announced the first hearing, on Feb. 18, of a concerto for violin and orchestra composed by him last summer. Hugo Kortschak, concertmaster of the orchestra, will be the soloist. The fourth concert, on March 18, will be given over to music of an especially entertaining sort with Saint-Saëns's Carnival of Animals as the principal item. Students of the Yale School of Music will be soloists.

Children's Concerts Sponsored

Three programs in the series of four symphony concerts for children will complete the second year's activity of this new venture, arranged under the auspices of the Yale School of Music and sponsored by the Little Theatre of New Haven, with Mrs. Jack Crawford in charge. They will be given in

Sprague Hall on Saturday afternoons, Feb. 10, March 10, and April 14. Harry Berman is in charge of the orchestra, which is recruited from the personnel of the New Haven Symphony, and gives explanatory talks about the music



Bruce Simonds, Whose Interpretation of the Piano Sonatas of Beethoven Has Earned Him Unstinted Praise During the Season

selected for performance. Several hundred young people are enrolled in this course.

Further ensemble concerts, to be given by members of the School of Music faculty, will take place on Feb. 21 and March 14. The quartet, composed of Messrs. Kortschak, Berman, Romeo Tata and Emmeran Stoeber, will appear on each of these dates.

In its third season of presenting popular programs, the New Haven Civic Orchestra, conducted by Francesco Riggio, will give three more concerts in its series of five. Each year brings more hearty endorsement of these concerts on the part of the general public.

Myra Hess Appears

Myra Hess gives her annual recital in Sprague Hall on Feb. 9. Scheduled for March 20 is the two-piano recital by Bruce and Rosalind Simonds which is generally given under the auspices of the Business and Professional Woman's Club of New Haven.

In the appropriate setting of Dwight Memorial Chapel on the Yale campus,



Daggett M. Lee, Concert Impresario and Manager of the New Haven Symphony Orchestra

H. Frank Bozyan is completing his three-year exposition of the entire organ works of Bach in his customary ten Friday afternoon programs. They began on Jan. 5 and will continue every week until March 9. These recitals have attracted much attention both for their music and for their performance. On the famous Newberry organ in Woolsey Hall, Harry B. Jepson, organist of Yale University, plays regularly every Sunday fortnight. These recitals began Jan. 11 and last through March 11.

Of the choral organizations of the city, the University Glee Club, Mark Andrews conductor, will give its spring concert on April 9. The Woman's Choral Club of New Haven, conducted by Richard Donovan of the Yale School of Music, will also make another appearance. Toward the end of the season, the club will probably combine again with the Yale Glee Club, conducted by Marshall Bartholomew, in a joint concert in Woolsey Hall. Another choral organization, the Bach Cantata Club, which in its second year enjoys unprecedented popularity, is planning to sing in Dwight Memorial Chapel in the late spring. The meetings, occurring every two weeks, are presided over by a committee of three, comprising Bruce Simonds, Richard Donovan, and Ellsworth Grumman. The St. Ambrose Music Club, the only New Haven organization federated with the National and State Federations, is enjoying another interesting year of study.

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ORCHESTRAL CONCERTS AND RECITALS ENLIVEN SCHEDULES IN KANSAS CITY



Arnold Volpe, Director of Music at the Y.M.H.A.

(Continued from page 144)

the Guild, of which Ottley Cranston is president.

The Sigma Alpha Iota sorority announces varied activities for its season, with the annual vesper program given in commemoration of founder's day. The February program will be held in Jenkins Hall and will feature ensemble

music. The annual Spring Concert will be held in March. Mrs. Werton Dee Moore is president and Marjorie Standart, program chairman.

The Kansas City Music Teachers' Association opened its nineteenth year of activity with a reception at the Hotel Kansas Citian. Mr. Krueger was guest of honor at the November meeting addressing members of the association. A Saint-Saëns Memorial Concert, given by the Kansas City Orchestral Training School, was sponsored by the club. Other events for the season include book reviews and commencement exercises and recitals.

The Kansas City Orchestral Training School, N. De Rubertis, director, is in its seventh year of activity. Former members of the school contribute to the personnel of the Philharmonic. Students from the school, who have won honors in eastern schools, include Wm. Blauesud Eugene Dimsud. The annual spring program will be given late in April.

The Kansas City Ensemble presented Ula Sharon, dancer, in their January concert. Other soloists appearing with the ensemble are Stanley Deacon, baritone, and Margaret Bovard and Katherine Hinkle, sopranos. The organization, the personnel of which includes Myron Johnson and Neil McGinness, violins, Laurence Long, viola, Leon Hinkle, 'cello, and Phillip Stevens, piano, will give concerts in Warrensburg, Mo., and Baldwin, Kansas, as well as here.

Activities at the Y.M.H.A. are guided



N. De Rubertis, Director of the Kansas City Orchestral Training School

by Arnold Volpe, musical director. There is reported interest in group study, including orchestral programs and ensemble singing. George Gershwin will be featured in a concert in Convention Hall, the proceeds of which will be used in the philanthropic work of the "Y." Max Bretton is managing this event.

Resident Musicians Heard

Powell Weaver, who introduces a new work of his own composition, in his annual organ recital, featured his End of the Song on this year's program. Mr. Weaver, who is organist and choir master at the Grand Avenue Temple and the Flora Avenue Temple, will play recitals in Joplin, Mo., and



Powell Weaver, Kansas City Composer, Organist and Choir Director

Saint Joseph, Mo., later in the season. His recent composition, Piece Symphonic for piano and organ was played before the Convention of the National Association of Organists in Chicago.

Joseph Harding, violinist, who has spent the past eight years in Paris, has returned to Kansas City, to become a member of the Kansas City Philharmonic Orchestra. Mr. Harding was a member of the Vandelle String Quartet in Paris. He will open a studio here.

The Gorrell Vocal Art Studios, Henry Gorrell, director, will present the Lombardi Quartette, Rose Ann Carr, Latonia Barnett, Gayle Giles and Gladys McCoy, in several appearances this season. Pearl Roemer is the accompanist.

Orchestra Series in Davenport

DAVENPORT, IOWA, Feb. 5.—The Little Symphony of Davenport, conducted by Herbert Silberstein, continues its season with a concert in the First Presbyterian Church on Jan. 9. The musicians were heard to great advantage in Mendelssohn's Fingal's Cave Overture, the Largo from Dvorak's New World Symphony, the Overture to Die Fledermaus and Mozart's Eine Kleine Nachtmusik. Three Roumanian Folk Dances by Bartók had their first performance in this centre. Ennio Bolognini, 'cellist, scored success as soloist in Lalo's Concerto in D Minor and in a group by Bach, Pugnani and Popper.

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Columbia, Mo., Has Varied Calendar

Noted Visitors and Faculty Artists Appear in Concerts

COLUMBIA, MO., Feb. 5.—James T. Quarles, dean of the College of Fine Arts of the University of Missouri, notes that interest in scheduled events is far reaching. Attendance at some of the major events passes the 3,500 mark, many auditors coming from surrounding towns for the series, which includes the Saint Louis Symphony Orchestra, Vladimir Horowitz, pianist, Nathan Milstein, violinist, and Lawrence Tibbett, baritone.

The College of Fine Arts announces concerts by the following members of the faculty: Rogers Whitmore, violinist, Marshall Bryant, baritone, and Margaret Telle, pianist. The Glee Club, under the baton of Marshall Bryant, has reached a higher artistic standard and will be heard a number of times during the year. The Women's Glee Club is directed by Prof. Ellsworth McLeod. Dean Quarles conducts the University Chorus, and a performance of Martha under his direction will be given with the following soloists: Ella Cave, Germaine Hudson, Marshall Bryant, John Parrish and Frank Ban-yard. A performance of Wm. Walton's dramatic cantata, Belshazzar's Feast, will be conducted by Dean Quarles.

The music contests of the Inter-scholastic Meet will be held in May. Contests for piano, voice, violin, 'cello and other solo instruments, and for orchestras and bands, boys' and girls' glee clubs, mixed chorus and string quartet will be held.

The Music Teachers Association of Missouri will hold its annual conven-



James T. Quarles, Dean of the College of Fine Arts of the University of Missouri

tion at the Tiger Hotel, May 3 and 4. Dean Quarles will be heard in his examination week organ recitals. A regular series of faculty recitals are scheduled by Stephens College under the direction of Dr. Basil Gauntlett, director of the conservatory, and by Christian College, Frank Launer, director.

BLANCHE LEDERMAN

Budapest Quartet to Give Beethoven Program

The Budapest String Quartet, which is now on its fourth American tour, will give a program of Beethoven compositions in the Town Hall on the evening of Feb. 18.

Erika Morini will Appear with Colonne Orchestra in Paris

PARIS, Feb. 1.—Erika Morini will play the Brahms Violin Concerto at a special concert to be given here by the Colonne Orchestra, under the baton of Paul Paray, on Feb. 24. Her recital in this city will take place on March 1.

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Formation of Orchestra in Utica Is Significant Development

Symphonic Body Represents Important Activity in Central New York's Musical Field—Ensemble Arouses Enthusiastic Response From Public, and Continuation of Interest Is Anticipated—Organization of Choral Societies in Co-operation With CWS Stimulates Group Singers—Rachmaninoff and Cleveland Orchestra to Appear

By ELLIS K. BALDWIN

UTICA, N. Y., Feb. 5.—Two spring concerts by Utica's new Symphonic Orchestra, plans for a Central New York singing contest to be held in this city, and visits of Sergei



Nicholas D. Gualillo, Conductor of Utica's New Symphonic Orchestra

Rachmaninoff and the Cleveland Orchestra are among the events scheduled in the first few months of the 1934 season.

The organization of the Utica Symphonic Orchestra, which plays under the baton of Nicholas D. Gualillo, is regarded as the most significant new activity in Central New York's musical field. The orchestra met with enthusiastic response at its initial concert, and large houses are anticipated for the two spring appearances. The assistant conductor is L. J. Scalise. Eva S. Jacobs is executive manager, while Alma Mailan is secretary and Anne Bartlett the treasurer. Publicity is being handled by Sarah P. Maybury.

Organization of choral societies throughout Oneida County is planned by Arthur J. Derbyshire in co-operation with the Civil Works Service. Federal aid has been provided for the promotion of these classes, and Mr. Derbyshire, director of the Community Chest, has worked out the project at the request of the County CWS. The plan is that choral instructors be placed in the villages of the country, and that late in the spring the various choral societies convene in Utica for a contest.

Celebrities to Appear

Mr. Rachmaninoff is scheduled to play in the Avon Theatre on Feb. 15. He is coming to Utica through arrangements made by Roland E. Chesley, who delighted Utica audiences last fall by booking the Vienna Sängerknaben. Mr.



Roland E. Chesley, Manager of Concerts and Active in Promoting Concerts of the Civic Musical Society

Chesley has also served in arranging the concerts of the Civic Chorus and Orchestra.

The Cleveland Orchestra, under the baton of Dr. Artur Rodzinski, will appear on March 21 in the Warner Brothers Utica Theatre under the auspices of the Community Concerts, sponsored by the B Sharp Musical Club. The club sponsored the Don Cossack Russian Male Chorus last fall, and booked Guiomar Novaes, pianist, for a January concert.

Mrs. Bessie Stewart Bannigan is president of the B Sharp Musical Club. Other officers are: first vice-president, Helen Hale Brockway; second vice-president, Mrs. Allen Trumbore; third vice-president, Mrs. Felix Magendanz; recording secretary, Mrs. J. J. Dudgeton; corresponding secretary, Mrs. P. J. Donohoe; treasurer, Harriet Woodworth; assistant treasurer, Mrs. F. H. Kassing, and librarian, Marjorie Roberts. The board of directors is comprised of the officers and Mrs. W. B. Grouse, Mrs. F. K. Kernan and Mrs. H. V. Owens. The advisory committee includes Mrs. C. H. Baldwin, Mrs. Leon Bishop, Mrs. D. N. Crouse, Mrs. Robert C. Kincaid, Mary Merwin, Mrs. Aras Williams and Mrs. Earl B. Warden. Mrs. Hugh T. Owen is chairman of the Community Concerts entertainment committee.

Resident Musicians are Busy

For the balance of the 1933-34 season the B Sharp Club has planned open meetings at the Hotel Utica, on Feb. 21, and at Grace Church Parish House on April 25. Meetings for active members will be held at the Fort Schuyler Club. Student recitals are planned each month.

Extension programs for shut-ins will be held at the House of the Good Shepherd, St. Luke's Hospital, Broadacres Sanatorium and St. John's Orphan Asylum. The annual meeting will be at the Yahnundasis Golf Club on May 9.

A program of music is to be presented by the music department of the Utica Public Schools at the Utica Free Academy Auditorium on April 18.

Mrs. Bertha Deane Hughes, supervisor of instrumental and vocal music in the grades and academy of the public schools, states that while some other cities have had to curtail their music teaching staffs, the local musical department has remained intact throughout the depression. Mrs. Hughes super-



Prof. Berrian R. Shute Is the Director of the Civic Music Society in Utica

vises the work of twelve teachers in the grades and one in the high school, as well as a number of special instrumental teachers. During the past year the number of classes in instrumental and vocal music has increased. Mrs. Hughes reports that the Kiwanis Club gave her department \$205, the proceeds of a concert given by the Utica Free Academy Band and Orchestra and sponsored by the club. The money will be used to buy instruments.

For Higher Type of Songs

George M. Wald, Kiwanian and director of choirs at the First Presbyterian Church, has been appointed State chairman of music for Kiwanis Clubs. Mr. Wald plans to outline a program of music to be followed by the clubs of the State. He has composed a number of works for organ and is director of the Kolko Filaretow, Polish male chorus. He believes the time has come for service clubs to pay more attention to music of the great composers and spend less of their time in "jolly pep songs." Mr. Wald expects to suggest in his program for Kiwanis that the clubs of the State devote certain meetings entirely to music and that speakers and artists be obtained throughout the State to present to the clubs, "a better class of music."

Walter A. Samocki will serve for another year as president of the Kolko Filaretow.

Other officers of the chorus are: vice-president, Dr. Edward Drejza; recording secretary, Edward Zamorski; financial secretary, William Abramowicz; treasurer, Thomas Karwacki; sergeant at arms, Frank Wasielewski.

Civic Society's Program

Margaret Griffith, pianist, will be soloist at the February concert of the Civic Musical Society at the Majestic Theatre. Miss Griffith intends to play the first movement of Grieg's Concerto in A Minor with the orchestra. Other works to be played include the slow movement from Tchaikovsky's Fifth Symphony. Prof. Berrian R. Shute, director, is planning to build up the men's section of the society's choir for the spring concert, to come later, which is to include excerpts from Verdi's Requiem. Chorus rehearsals started Jan. 15 at the Utica Free Academy.

Unfavorable weather this year had its effect on sessions of the seventy-

B Sharp Musical Club Is Factor in Keeping Artistic Endeavors Before Citizens—Students' Recitals and Programs for Shut-ins Are Featured—Music Given Prominence in Schools—Director of Choirs Plans Schedule for More Serious Type of Music in Service Clubs—Cymreigyddion Society Considers Changing Date of Eisteddfod

seventh annual Utica Eisteddfod, held early in January at the Utica Free Academy. The Cymreigyddion Society, which sponsors the Eisteddfod, is considering changing the date to later in the year in 1935, so that the hundreds



Mrs. Bessie Stewart Bannigan, Who Is President of the B Sharp Musical Club

kept away by snow-driven highways may attend. The Utica Mixed Chorus, directed by John G. Thomas, was given first award for singing The Storm by Rogers. The Utica Chanters, led by Roy Willis, won the male chorus competition for groups of not more than forty. The chanters won in competition against the St. David Chorus of Ottawa, Canada, directed by Ernest Heatley. Both choruses sang The Crusaders, a composition of Dr. Daniel Protheroe of Chicago, the adjudicator. The winner of the chief solo competition was Mrs. Kathryn Lochner, Utica.

The St. Mary's Choral Society, a new singing group, is preparing to present a series of concerts this spring. Charles M. Myers is the president.

Students Aided by Fund

A report on the investment of the Gertrude Curran Scholarship Fund was made in January by the scholarship committee. The committee reported that a total of \$168,390 is invested in stocks, mortgages and an interest account. Utica music students now receiving aid from the fund are A. Kermit Clark, Richard Jones, Lester J. Start, Rosemary Hughes, Louis Rostov, Leonard Levinson and Ruth Kneeland.

John H. Knowles will serve another year as musical director of the Utica Arbeiter Sängerbund. Other officers elected are: president, Erwin Benninger; vice-president, John Setzer; secretary, Joseph Setzer; financial secretary, Andrew Gerlach; treasurer, Philip Vogel.

(Continued on page 171)

RESIDENT ARTISTS HEAD HONOLULU'S SCHEDULE

Symphony, Under the Baton of Fritz Hart, Listed for Spring Concerts—Academy of Arts Auditorium Forms Centre of City's Music Life—Clubs and Choral Groups Participate in Active Season

HONOLULU, Feb. 5.—Situated at the "crossroads of the Pacific," this city is in a fortunate position as regards visits by travelling artists. Before the changes of the last few hectic years, noonday and twilight concerts were frequently given by east or west bound musical headliners while boats rested in port. While the past months have seen a diminishing number of visiting musicians, resident artists have filled in the season with many delightful concerts, and definite plans for the coming year promise many worth while events, to be contributed by both local and visiting artists.

The Honolulu Symphony, again under the baton of Fritz Hart, has announced four afternoon programs for the new year, the concerts to be given at the New Princess Theatre on the last Tuesday of the month. The first appearance was on Jan. 30, the program being devoted to Mozart, Elgar, Delius, and Rimsky-Korsakoff. The Honolulu Symphony is an interesting organization, composed partly of professional and partly of amateur musicians.

The Honolulu Academy of Arts will be the inspiration as well as the place for many concerts during the year to come. This remarkable institution is the gift of Mrs. C. M. Cooke, Sr., to the people of the Territory, and brings to the public stimulating contact with the arts of many lands.

Sunday Concerts to Be Presented

Under the directorship of Kathrine McLane Jenks, in charge of the activities of the Academy of Arts, Sunday afternoon concerts will be presented twice monthly. Scheduled for early appearances are the Fred Demuth and the Robin McQuesten chamber groups. A long list of soloists completes the roster. The Lyric Choral Society of Honolulu, directed by R. Rudland Bode, is planning a busy season. The president of the organization is Sallie Hume Douglas.

The Morning Music Club, now in its twenty-eighth season, is an active organization of women devoted to the study of music. Monthly meetings are held, and a definite program of topics to be considered is outlined at the beginning of each year. Lectures are given and illustrations are furnished by members of the club, appearing as soloists. Officers for the year are as follows: President, Mrs. L. Tenney Peck; vice-president, Mrs. Carl Allenbaugh; secretary, Mrs. Clifford Gessler; treasurer, Mrs. Chris O'Day; publicity, Mrs. Ralph Fishbourne; program, Mrs. Walter G. Potter; membership, Miss Else



The Robin McQuesten Quintet, Which Is Heard Frequently in Concerts at the Honolulu Academy of Arts. Left to Right: Robin McQuesten, Ruth Buhl, Verne Waldo Thompson, Robert McLean and Otto Hundhammer

Werthmueller; project, Mrs. Geoffrey Podmore.

The Gleemen of Honolulu, organized over ten years ago, and comprising thirty male voices, will soon be heard in its second concert of the season. This popular organization is conducted by

Verne Waldo Thompson. Officers of the club are Clifford Braly, president; Gordon Virgo, vice-president; Frank Warren, secretary and treasurer; Don Noble, librarian; and Geoffrey Fisher, business manager. Ruth Prynne is the accompanist.

ATLANTIC CITY SPECIALIZES IN OPERA

Steel Pier and Other Companies Heard—Various Groups Are Progressive

ATLANTIC CITY, Feb. 5.—Three operatic organizations provide performances for the residents of this city and for the many visitors who come here annually.

The Steel Pier Grand Opera Company has been eminently active for years with performances of standard works and novelties. Jules Falk, director of music of the Steel Pier, is the artistic director of the organization. The conductor is Henri Elkan. Artists from the Metropolitan Opera, the former Chicago Civic and Philadelphia Grand opera companies, and principals from European opera houses sing leading roles.

The Cosmopolitan Opera Society, recently organized by Maria Arata, soprano, with Ettore Marchetti as conductor, and John Peck as assistant conductor, opens with Aida. The St. Michael's Opera Company, conducted by Vincent Speciale, has successfully performed Italian opera for seasons past.

Operatic concerts are also given in the ballroom of the Steel Pier on Sunday evenings during the season.

Associations actively contributing to the city's musical development are:

the Crescendo Club, Mrs. Charles P. Tilton, president; the Junior Crescendo Club, Jeanne Miller, president; the Orpheus Glee Club, conducted by Evan Prosser, who has been soloist at the Chalfonte-Haddon Hall for eleven years; the Atlantic Choral Society, a male ensemble directed by L. Powell Evans; the Treble Clef Club, Mrs. Joseph Lilly, conductor; the Organist Club, A. E. Weeden, president, and the Atlantic City Symphonietta, Albert Friedley, conductor.

About 500 boys and girls study instrumental music in the public schools under the direction of John H. Jaquish. Instruction is free of charge, though the children buy their own instruments and instruction books. There is an elementary orchestra in every school which has an auditorium. The Senior High School has a band of sixty-seven and an orchestra of eighty-four. The band won the State Contest for three years, from 1930 to 1932. These school organizations not only give concerts for school purposes, but for civic and charitable enterprises as well.

Under the direction of D. Byron McCloskey, who is in charge of vocal music in the schools, a glee club of mixed voices sings in two major events; the Board of Education series in March and the annual May Festival, and also participates in the Spring Festival of High Schools at Temple University, Philadelphia. The Girls' Chorus Club and the Boys' Chorus Club are organized for practice and participate in the May Festival. There is also a choir of mixed voices for each grade and a senior mixed quartet.

The Choral Society of Atlantic City is an organization of adults, many members being former high school students. Four programs were presented during the Christmas season by this group. Several spring programs, one

to include Mendelssohn's Elijah, are now in preparation.

In keeping with State and Federal programs, Atlantic City has elaborate curricula in the evening schools. Music plays an important part in this project. Large choruses have been formed in two school buildings; two bands and orchestras are maintained in other buildings. Free concerts are given throughout the city as part of this project.

CLAVIER ENSEMBLE IS APPLAUDED IN CONCERT

Providence Begins Its Season with Varied Program under Mme. Charbonnel

PROVIDENCE, Feb. 5.—The Clavier Ensemble, of which Mme. Avis Bliven Charbonnel is the president, gave its first concert of the present season in the Plantations Auditorium on Jan. 21, Jan Stocklinski, violinist, and Paul Velucci, pianist, assisted.

Lydia Bell and Marjorie Morgan opened the artistic program with the Bach-Bauer Fantasia and Fugue in A Minor; Beatrice Ward and Mr. Velucci played the Brahms Variations on a Theme of Haydn; Mr. Stocklinski, Marjorie Morgan, and Elizabeth Higgins were heard in Saint-Saëns's Introduction and Rondo Capriccioso; Dorothy Holmes Sperry, Doris Whale Johnson, Maria Scalzi and Bernice Berard presented Debussy's Deux Arabesques. Mme. Charbonnel and May Atwood Anderson, played the Schulz-Chasins arrangement of The Beautiful Blue Danube.

The Chaminade Club sponsored a concert of music for two pianos in the Plantations Auditorium on Dec. 28. The artists were Claire Ross and Alice Griselle. Composers represented were Bach, Clementi, Chopin, Arensky, and Rachmaninoff. A. R. C.

Foster Miller Fulfills Many Engagements with Success

Foster Miller, bass-baritone, one of Adelaide Gescheidt's artists, has fulfilled numerous engagements with success. He gave a recital at the University in Lexington, Ky., on Jan. 21, and was heard earlier in the month in Staunton, Va., in a performance of The Messiah in Gloversville, N. Y., under the baton of Arthur F. Kibbe. Mr. Miller also won acclaim for his fine singing.

As winner of the Walter W. Naumburg Musical Foundation Contest, Mr. Miller gave a Town Hall recital in New York last season and won high praise. He has also appeared in leading roles with the Little Opera Company and with the Cleveland Opera Company, and has been heard over the radio. Mr. Miller is under the direction of Concert Management Vera Bull Hull.

Roger Sessions Speaks at New School on Composers' Needs

The New School of Music, of which Roger Sessions and Paul Boepple are the directors, held an inaugural lecture and reception on Monday evening, Jan. 29, when Mr. Sessions gave an address on The Composer in Musical Education. Mr. Sessions stressed the composer's basic need of a thorough equipment, quoting Beethoven and Brahms to illustrate his point. He also said that the young composer should choose the medium of expression best suited to his message, instead of deliberately trying to adopt a modernistic idiom, whether appropriate or not.

VERNE WALDO
THOMPSON

Honolulu, Hawaii

Pianist-Accompanist-Teacher

Director, Punahou Music School

Conductor, The Gleemen of Honolulu

Musical Director, Radio Station KGU

Correspondent, MUSICAL AMERICA

PEORIA PREPARES FOR GALA MAY FESTIVAL

United Choirs to Take Part in Spring Programs — Amateur Musical Club Sponsors American Artists Series — All-Peoria Concert to Be Feature — Schools Cultivate Music

By HELEN H. MILLS

PEORIA, ILL., Feb. 5.—In addition to continuing the first all-American artist series sponsored by the Amateur Musical Club this season—in which there are yet to appear Josef and Rosina Lhevinne and Nelson Eddy, together with a combined concert by the club's Philharmonic Mixed Choral of 100 members and the Peoria Symphony of sixty-five pieces—a gala May Festival is planned under the direction of the club's president, Mrs. Lawrence Blackman. The festival, the first of its kind, is to take place the first three days of Music Week.

The program will begin with a choral festival on the afternoon of Sunday,



William E. Donovan, Director of the Bradley College of Music

May 6, featuring the various choirs of the city. One number will be sung by some 400 or 500 singers, *en masse*, under a guest conductor as yet undesignated. Forest Woodward will conduct the Peoria Symphony, sponsored by the club, on Monday evening. Tuesday evening is to bring an all-Peoria program, largely ensemble in character. Lois Baptiste Harsh, pianist, and Lawrence Blackman, tenor, will be soloists



Eva Kidder Is Music Supervisor in the High Schools of Peoria

High school groups, glee clubs, bands and orchestras under the direction of Eva Kidder, music supervisor, will cooperate in the festival; and there will be a program by elementary grades. The Orpheus Men's Club of sixty is planning to give its annual concert during that week at the Shrine Temple. The Bradley College of Music, affiliated with the Bradley Polytechnic Institute, will present students of the Institute and Music College in a number of ensemble programs, both instrumental and vocal.

Choruses to Join Contests

A cappella choruses of both high schools, and glee clubs, are scheduled to appear before a number of civic organizations this spring, and will send a large delegation to Urbana for the Big Twelve Central Illinois contests in which Peoria has come out first in many divisions during the past three years. School glee clubs are also continuing Sunday afternoon vesper services at the University Club, an innovation that has met with widespread commendation by members and friends. The Methodist Choir of 100 offers a musicale on the last Sunday evening in each month, performing to crowded houses. This enterprise is something new in the way of choir effort in the city. And the Westminster Choir will feature a chorus of 150 in a patriotic vesper service Feb. 22.

Prodigies Will Be Heard

This spring two prodigies will be heard. In February, eleven-year-old Patricia Ann Levit, pianist of Chicago, will appear at Anshai Emeth Temple in a concert with Jane Kimball Wood-

man, Peoria soprano. In the spring, Dorothy June Strubhar of Peoria, also eleven years old and the composer of piano works, will play the piano part in her operetta, which is to be staged

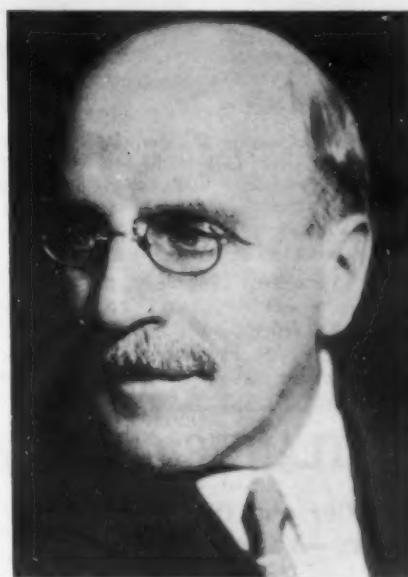
by the children of her class at school.

Besides plans for collaboration in Music Week, the College of Music of Bradley, of which William E. Donovan is director, is arranging to give an oratorio by the student body and a light opera, both of these ventures being new to the curriculum.

HIGH STANDARD IS KEEN STIMULUS TO ENTERPRISE IN LAWRENCE, KAN.

LAWRENCE, KAN., Feb. 5.—Keen interest, stimulated by a high standard of the musical events scheduled, is reported by Dean Donald M. Swarthout, of the fine arts department of the University of Kansas.

With the adoption of the compulsory student activity ticket, which includes admission to the University Concert Course, the attendance at all concerts by visiting artists exceeds that of any



Maurice Seymour

Charles Sanford Skilton, Composer, and Head of the Theory Department of the School of Fine Arts, University of Kansas

previous year. For a fee of from eighteen to twenty cents a concert, students are privileged this season to hear Rosa Ponselle, Nathan Milstein, the Roth Quartet and the Hall Johnson Negro Choir.

Faculty recitals through the season are given by Alice Moncrieff, contralto; Gordon Kinney, 'cellist; Karl Kuersteiner, violinist; Ruth Orcutt, pianist; Howard Taylor, and John Thompson, of Kansas City, in a two-piano recital; Waldemar Geltch, violinist; Roy Underwood, pianist; Irene Peabody, mezzo-soprano; Meribah Moore, soprano, and Allie Merle Conger, pianist.

Weekly organ vespers are heard with recitals by Laurel Everette Anderson, university organist. Charles Sanford Skilton and G. Criss Simpson are scheduled to appear on this course. The Christmas Vespers, with a pageant of music and tableaux, attracted an audience of over 4,500. The men's Glee Club is directed by Howard Taylor. The Women's Glee Club, under Agnes Husband, will appear in the spring. The University Symphony, Karl Kuersteiner, conductor, is heard on various occasions. The University of Kansas



Donald M. Swarthout, Dean of the School of Fine Arts, University of Kansas, in Lawrence

Band, of eighty members, is under the direction of J. C. McCanles.

Dr. Josef Hofmann will be the major attraction at the annual Music Week Festival. Other events will be a performance of the Beethoven Triple Concerto; a celebration honoring Carl A. Preyer, head of the piano department for forty years. Many of Mr. Preyer's compositions will be heard. The University String Quartet, the personnel including Waldemar Geltch, Conrad McGrew, Karl Kuersteiner and Dean Swarthout, plays an important part in the musical affairs of the university.

A summer session of eight weeks, at which most of the faculty will be present, will follow the regular school year.

B. L.

GOOD MUSIC PLANNED FOR ST. JOSEPH, MO.

ST. JOSEPH, Mo., Feb. 5.—The Civic Music Association opened the New Year, musically, by presenting the Paris Quintet on Jan. 29. The final attraction of the course will be Sigrid Onegin, on March 5.

Mozart's G Minor Symphony is to be played by the St. Joseph Symphony, conducted by Hugh McNutt, at its next concert on Feb. 12. The orchestra will present Louis Reimer, violinist, who is to be heard in Bruch's D Minor Concerto.

The Fortnightly Music Club presents Margaret Matzenauer on Feb. 5. Appearances of Powell Weaver and of the Manhattan String Quartet are to follow. Programs by active members will close the year, the final concert consisting of operatic excerpts with chorus, orchestra and soloists.

L. M.

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Metropolitan Opera

(Continued from page 146)

has not yet convinced us that he is better than other German tenors.

In short, an American tenor sang a Siegmund on Feb. 3 that surpassed the best sung in recent years. In style, in quality, in acting, Mr. Althouse had a conspicuous success, and one well deserved. No record would be complete that did not specify that he sang with real restraint, that he did not yell, as do the German tenors, that he phrased the Liebeslied as a song, observing properly its dynamics which are generally disregarded. These contributed to a performance that will be remembered long by those who heard it. Before the curtain the house gave him solo honors.

Mme. Leider's Brünnhilde was uneven, but striking and Mme. Kappel's Sieglinde poetically conceived. Mme. Branzell was not in her best voice and thus her notable Fricka lacked its usual quality. As Hundling, Mr. List was excellent. As much can not be said of Mr. Hofmann's Wotan. Imposing in appearance, it lacks consistent development. He sings his upper tones with wide open quality that is grossly unpleasant to American ears. It is high time that someone advised Mr. Hofmann, too, that posing by swinging his cloak every few minutes is not considered acting—in this country, at any rate.

The Valkyries were well sung by Mmes. Manski, Wells, Halstead, Bourskaya, Falco, Doe, Vettori and Petina. Mr. Bodanzky was in a great hurry at places in the last act, notably preceding Brünnhilde's *War es so schmachlich?* There surely is, at the least, a *Luftpause* between the bass clarinet of the measure preceding and the first note of the offending Valkyrie's supplication. Mr. Bodanzky had Mme. Leider sing her middle C immediately after the bass clarinet ended. He ought to know better. A.

Charles Hackett Wins Unanimous Approval as Romeo in Re-entry

Charles Hackett, recognized abroad as well as in this country as one of the best of American tenors, returned to the Metropolitan Opera on Saturday evening, Feb. 3, as Romeo in Gounod's opera, *Romeo and Juliet*. He had not sung the role here before, but in it had won marked favor in Chicago, where he was one of the stars of the Chicago Civic Opera.

A large audience, gathered for the annual benefit for the French Benevolent Society and Hospital, comprising many French and Franco-Americans, gave him a very hearty welcome and made him feel that his singing of their music (for Gounod is truly the most French of composers), his feeling for its style and his treatment of their language, merited their unanimous approval.

Mr. Hackett gave of his best and sang the difficult role so beautifully as to command the admiration and respect of music lover and musician alike. His voice is one of great appeal, his phrasing sensitive, his appreciation of the subtleties of the French language that of a true artist, who has studied this important factor of the singer's task. His singing of the big aria in Act II was applauded to the echo. But an even greater accomplishment was his splendid pianissimo singing at the close of the act. How pitiful the efforts of the two French tenors, imported in recent years by the Metropolitan, compared with Mr. Hackett's fine achievement as Romeo!

Miss Bori was in superb voice and gave an appealing portrayal of Juliet. There was warm applause for Miss Swarthout in Act III after she sang Stephano's air charmingly. Mr. De Luca's Mercutio was as usual a fine performance, as was Mr. Bada's Tybalt, Mr. D'Angelo's Capulet, Mr. Rother's Friar Laurent, Mr. Ander-

son's Duke of Verona and Mme. Wakefield's Gertrude. The others were the Messrs. Altglass, Picco and Ananian. The stage direction was quite hopeless in several important places. A word for the magnificent singing of the chorus, reflecting credit on Mr. Setti.

Mr. Hasselmans was the conductor of the evening. In other hands the performance would have gained in vitality and climax, two qualities in which Mr. Hasselmans seems to be so deficient. The Metropolitan still believes in having French operas conducted by a Frenchman. Some day it will produce *Carmen*, or even *Romeo*, conducted by Mr. Serafin and realize how magnificently an Italian can conduct French music. It is not a matter of nationality, but of ability. A.

Ruth Slenczynski Plays at Concert

The assisting soloist at the Sunday Night Concert on Feb. 4 was Ruth Slenczynski, child pianist. She played the C Major Concerto of Beethoven, a group by Chopin and a composition of her own entitled *The Trespassing Bee*.

Members of the company appearing included Elisabeth Rethberg and Lillian Clark, sopranos; Irra Petina, mezzo-soprano; Tito Schipa, tenor, and Millo Picco, baritone, the last-named replacing George Cehanovsky. Wilfred Pelletier conducted. The concert was for the benefit of the Home for Aged Hebrews. D.

The Final Don Giovanni

Mozart's *Don Giovanni* had its third and last hearing of the season on the evening of Feb. 5. Ezio Pinza again sang the title role and Tito Schipa that of Don Ottavio. Rosa Ponselle was Donna Anna; Maria Müller, Donna Elvira; and Editha Fleischer, Zerlina. The cast was completed by Léon Rother, Virgilio Lazzari and Louis D'Angelo. Tullio Serafin conducted. M.

Utica

(Continued from page 168)

The Musicians Forum continues to hold luncheon meetings at which topics pertinent to local activities in the music field are discussed.

At Ilion, near Utica, Eleanor Brennan, was elected president of the Ilion Chorus and Orchestral Society. Other officers are: vice-president, Frank Kennell; treasurer, Harold Hitchcock, and secretary Mrs. Edna Steves.

Club Has Active Season

The Utica Etude Club, which sponsored the recital given by John Charles Thomas at the Stanley Theatre last fall, is enjoying an active season under the direction of Helen Hauser. Aiding her in directing the club are Marjorie Robert, vice-president; Mrs. Emma H. Pritchard, secretary; Wilma Williams, treasurer, and Mollie Davies, librarian. The club is planning its annual spring benefit program, the proceeds of which will go to the scholarship fund to send local high school students to the High School Orchestra and Band Camp at Interlochen, Mich.

Louise Arnoux Gives Lecture-Recital

Louise Arnoux, diseuse, appeared in a lecture-recital on French Folk Music, Its Origins, Modes and Rhythm, in the auditorium of the Roerich Museum on the evening of Feb. 1. She was accompanied by Bernard Gabriel.

HAVANA MUSICIANS CONTINUE SCHEDULE

Monthly Orchestra Concerts Are Feature—Celebrities Among Visitors

HAVANA, Feb. 1. — An increase of concerts in the future is expected, with a continuance of the activity this city has shown in the past.

The Havana Philharmonic Orchestra carries on its monthly concerts under the baton of Amadeo Roldán and engages soloists, Wittgenstein among them. The Sociedad Coral (Choral Society) also appears with the Philharmonic and gives concerts of its own. Local artists are heard with the Havana Symphony, conducted by Gonzalo Roig, which continues its programs in the Auditorium.

The Pro-Arte Society opened its season in November, and has presented such noted artists as Ruggiero Ricci, Teresina, and the Cuban flutist Emilio Puyans. Lotte Lehmann met with immediate success when she gave two concerts recently. Her programs were made up of lieder by Brahms, Schubert, Franz, Schumann and Strauss, and French and English songs. Dr. Josef Hofmann is among the celebrities engaged by the Pro-Arte Society. Others engaged are Richard Bonelli, and the



Amadeo Roldán, Conductor of the Havana Philharmonic Orchestra

guitarist Regino Sainz de la Maza.

A monument of colossal dimensions will be erected in the near future in Leipzig in honor of Richard Wagner.

NENA BENITEZ

Washington Events

(Continued from page 118)

In a postponed concert to be on April 10. Two of the three programs by the Boston Symphony being presented by this bureau have been played. The last one will be given on April 4.

The Washington String Quartet is playing another series of four semi-private afternoon recitals this year. The last one is scheduled for March 10, with Emerson Meyers, prominent resident pianist, as assisting artist.

Music Clubs Active

Active among the city's smaller musical groups are the new Seven Arts group, which presents dance recitals, painting exhibits and concerts; the Ten o'Clock Club; the International Art Forum, which is presenting a series of informal recitals on Tuesday nights; and the Women's City Club, which is giving illustrated lectures on the orchestra and the programs by the National Symphony.

Activities at the Library of Congress are somewhat curtailed this season. The Founder's Day program, a concert of Arnold Schönberg's music with the composer in the audience, and a concert by the Pro Arte Quartet have been the

most important offerings of the year.

A recent performance of Tchaikovsky's *Mazeppa* at the Belasco Theatre by the Ukrainian Art Theatre, augurs well for presentations by this company. This, and a week of opera by the San Carlo Company comprise all the opera the city is to have. The Ukrainian presentation was worth while and the orchestra was particularly well conducted by Paul Ouglitzky.

Anton Hofmann, Pianist's Son, Injured in Riding Accident

WARRENTON, PA., Feb. 5.—Anton Hofmann, eight-year-old son of Dr. Josef Hofmann, pianist and director of the Curtis Institute of Music in Philadelphia, suffered fractures of both arms and of the left shoulder in a riding accident near the Stuyvesant Military School, where he has been a pupil. Master Hofmann was thrown from his mount in taking a hurdle, and was dragged for about 100 yards. He was taken to the Children's Hospital in Washington.

The Messiah was sung during the Christmas season in Stockholm at the Church of St. Nicholas under the baton of Tullio Voghera, with soloists, chorus and orchestra from the Royal Opera.

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Keen Activity Characterizes Music in Dallas

Symphony Orchestra and Concert Courses Attract Attention — Noted Artists Heard — Dallas Federation of Music Clubs Occupies Important Place—Training Received in Public Schools Helps to Make Young People Music Conscious

By MABEL CRANFILL

DALLAS, Feb. 5.—Dallas is in the midst of an active season. Two courses of musical attractions are being featured, as well as six programs by the Dallas Symphony, several inde-



Mrs. John M. Boyd, Serving Her Second Year as President of the Dallas Federation of Music Clubs

pendently listed artists, and a number of local events.

The Dallas Symphony is conducted by Paul Van Katwijk, now in his ninth season. Beethoven's Ninth Symphony was scheduled for performance on Jan. 14, with Ethel Leginska as guest conductor, and the following soloists: Paula Lawn Autori, Mrs. J. Roscoe Golden, Ivan Dneproff and Robert Hopkins. Walter Geiseking, pianist, will be soloist on Feb. 11. Francis Macmillen, violinist, is to appear on March 11. For the last program, on April 8, Gladys Swarthout, contralto, will sing with the orchestra. Miss Swarthout will also be heard in a program for members of the Dallas Woman's Club on April 6.

Arthur L. Kramer is president of the



© Bachrach

Paul Van Katwijk, Conductor of the Dallas Symphony and Dean of Music at Southern Methodist University



Alexander Keese, Musical Director of Station WFAA and a Conductor of Summer Concerts

Dallas Symphony Society, under whose auspices the programs are given. Edward Cramer is concertmaster. The orchestra is composed of both men and women, and numbers seventy-eight. Programs are given in Fair Park auditorium.

For the first time in two years, this city and adjacent cities enjoyed a brief season of opera when the Russian Opera Company gave performances early in December of Boris Godounoff, Le

Coq d'Or and Khovanschina, directed by Max Panteleieff. These performances were sponsored by the Dallas Grand Opera Committee, of which Herbert Marcus is president, and Eli Sanger, secretary.

An event of especial interest was the first performance as a ballet of David Guion's Shingandi, by Theodore Kosloff and his dancers.

Elisabeth Rethberg opened the series given by the Civic-Community Con-



Franco Autori, One of the Conductors of the Bowl Concerts and Conductor of the New Sinfonietta

certs Association. The Vienna Sängerknaben were next heard on this course. Artists to come are: Nini Theilade, dancer, Feb. 6; Poldi Mildner, pianist, March 6; and Benno Rabinof, violinist, April 3. These programs are given in McFarlin Memorial Chapel at Southern Methodist University.

Harriet Bacon McDonald, local impresario, has presented Mischa Elman, and Teresina. On this course there remain Sigrid Onegin, contralto, on Feb. 27, and Rosa Ponselle, soprano, on March 20. This will be Miss Ponselle's second appearance here, though several years have elapsed since her first program was given. All these programs are given at Fair Park auditorium.

In addition, Mrs. McDonald has sponsored independently a program by Will Blailock, and scheduled the first local appearance on Feb. 4, of Winifred Christie, performer on the Moór-Bachstein double keyboard piano.

Summer Orchestral Programs

For the past two summers, Dallas has had weekly orchestral programs, known as the Bowl concerts and mostly given in the football stadium, Fair Park. During the summer of 1933 these programs were under the auspices of the Dallas Symphony Society. Fifteen programs were given on Sunday evenings under the batons of Alexander Keese, who is musical director of Radio Station WFAA; Franco Autori, conductor of the New Sinfonietta; and H. Arthur Brown, conductor of the El Paso Symphony. Plans are now going forward for a similar series next summer.

Organizations in Schools

The musical training received in the public schools has much to do with making the young people of Dallas mu-

sic conscious. In each of the six high schools there are a glee club, an orchestra and a band under efficient leadership. Once each year an all-city high school program is given, the performers being chosen from these high school glee clubs, orchestras and bands.

In the elementary schools, class instruction is given in piano, band and orchestral instruments under specially trained teachers. There is also in each elementary school a glee club. From these organizations, an all-city orchestra, an all-city band, and an all-city glee club are chosen. Each ensemble numbers 300; each is heard once each season in a program. Sudie Williams is supervisor of music for the elementary schools; Mrs. Carrie Munger Long is assistant supervisor, in charge of instrumental instruction.

In addition, a special point is made of the children attending all the programs of the Dallas Symphony. As an inducement, the price of \$1 for the course of six programs is made to them, 1,000 taking advantage of this offer. Stress is placed on music appreciation. Each elementary school possesses a radio, placed there by members of the Parent-Teachers Association. A regular part of the weekly regime is tuning in on Walter Damrosch's Friday morning hour; 15,000 note-books are kept by the children. These records deal with personal impressions, types of instruments, and motifs of the works heard.

Federated Clubs' Attainment

One of the largest organizations in the United States is the Dallas Federation of Music Clubs. We "point with pride" to its clubs, which number nearly fifty, twenty-six being junior and juvenile groups. The Senior Federation meets once each month, when a program is given by representatives from various clubs. The Federation recently sponsored a piano recital by Agnes Weeks, and had Mrs. Lena Milam, of Beaumont, as honorée for a reception during the holidays; Mrs. Milam is president of the State Federation of Music Clubs.

The following are officers of the Dallas Federation: Mrs. John M. Boyd, president; Mrs. Charles Clinton Jones, first vice-president; Mrs. Lena Holland Brockman, second vice-president; Mrs. James M. Sewell, third vice-president; Mrs. Walter Alexander, recording secretary; Mrs. R. Cole, corresponding secretary; Mrs. James G. Regester, treasurer; Mrs. Mamie Folsom Wynne, parliamentarian; Mrs. Bard Paul, auditor; Mrs. Fred H. Austin, historian; Mrs. Thos. H. Littlepage, librarian, and Mrs. Harry Steinberg, publicity chairman.

The Highland Park Society of Fine Arts has sponsored several events, the first being a showing of pictures by Frank Reaugh, when David Guion's music was used. A violin recital was given by Michael Press, on Jan. 4. On Jan. 19, the all-Russian program given by Mary Todd Palleria, soprano, Ivan Dneproff, tenor, and Theodore Kosloff, dancer. Mrs. Dwight Horton is chairman of the music committee.

Mrs. Mamie Folsom Wynne is chairman of the music department of the Woman's Forum.

The concert booking bureau for Texas artists established last season by Mrs. John F. Lyons, of Fort Worth, in connection with Radio Station WFAA, is carrying on under the same efficient management.

The Schubert Choral Club and the Cecilian Club are continuing their popular Sunday afternoon twilight programs.

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NEWS AND GOSSIP IN THE RADIO WORLD



FOUR STARS HEARD IN CADILLAC HOUR

Wood and Hofmann, Rodzinski
and Bonelli Delight
Listeners

The pair of Cadillac concerts recently heard serves further to confirm the excellence of the idea and the continuing improvement in carrying it out. The broadcast of Jan. 28, over the WJZ network, featured Sir Henry Wood as conductor and Dr. Josef Hofmann as soloist. Sir Henry's music was not all from English sources, as might have been expected, but rather of conventional classical stamp. The only representative of the former was Purcell's Suite, arranged by the conductor, and very charming, too. Other works were the Rondino for wind instruments by Beethoven, a Mozart Andante for strings and Brahms's Academic Festival Overture. The Mozart and Beethoven works were singularly uninteresting over the air, though they were played admirably. The overture had a rousing performance.

Dr. Hofmann's setting forth of the first movement from a Rubinstein piano concerto and the Venezia e Napoli of Liszt were in his own inimitable style and with his wonted brilliance and perfection. There were rounds of applause from the studio audience for him, and for the conductor.

Dr. Artur Rodzinski was batonist for the concert of Feb. 4, with Richard Bonelli as soloist. The orchestra played with great verve and spirit throughout Dr. Rodzinski's excellent program. Beginning it was the Overture to Smetana's The Bartered Bride, which moved with precision and vitality. Followed Debussy's Fêtes, two excerpts from Stravinsky's Fire Bird Suite, Strauss's Perpetual Motion and the conductor's arrangement of the same composer's Tales from the Vienna Woods. The applause was hearty and spontaneous.

Mr. Bonelli distinguished himself in his truly splendid singing of Eri Tu from A Masked Ball, with Dr. Rodzinski conducting, and the Prologue from Pagliacci, and an air from Korngold's The Dead City, in which Nathaniel Shilkret led the orchestra in accompaniment. His rich and powerful voice came over magnificently, and he had an ovation.

Arturo Toscanini is the conductor for the Feb. 11 program, with Lotte Lehmann as soloist. Q.

John Powell to Give Series of American Folk Music Programs

With Mrs. Franklin D. Roosevelt as the inaugural speaker, John Powell, composer-pianist, will begin a series of American folk music over a WEA network on Feb. 21 at 4:45 p. m. This first program is to be of symphonic music, using the NBC Symphony in music based on folk tunes, and will be heard from Radio City. Mrs. Roosevelt will speak from the White House. Subsequent programs will originate in Richmond and Nashville, and Mr. Powell will present native artists and their tunes as sung and played in their own hills and valleys.

Some Radio Pearls

On a Perolé String Quartet program recently . . . Floyd Neale, announcer says, of the Minuet of Haydn's G. Major Quartet, that the viola and 'cello are written against the two violins in a manner "which is called a canon in formal music." Joke, the use of the word "formal,"

More from Mr. Neale's lips: the translation of the poem of a little French song "for those who do not figure French in their languages." Figure that out!

And the announcer for the recent Los Angeles Philharmonic concert saying something about Beethoven's Fifth Symphony (played by Mr. Klemperer) representing "Recollections of Life in the Country." Maybe he can't count up to six

CBS OPENS THEATRE

Broadway Playhouse Utilized for Broadcasting Purposes

The Hudson Theatre on West Forty-fourth Street was opened by the Columbia Broadcasting System on the evening of Jan. 3 as the Columbia Radio Playhouse. The house is intended to serve for the presentation of radio programs originating in New York.

A dedicatory program was broadcast over a Columbia network, and was witnessed by an audience of about 1,200. A dedication address was made by Edwin C. Hill, news commentator. Those appearing on the program included Nino Martini, tenor; Albert Spalding, violinist; Ruth Etting, Alexander Woolcott and George Jessel. For the latter half of the program the network was switched to West Coast studios.

Howard Barlow conducted the Columbia Symphony splendidly in Rimsky Korsakoff's Russian Easter Overture.

Pietro Yon in Organ Recitals over WEA

On Jan. 13, Pietro Yon, noted organist and composer, began a series of organ recitals over Station WEA. The broadcasts, which take place at noon on Saturdays, have continued weekly since then, excepting Jan. 20. In these broadcasts Mr. Yon's plan is to present in the half-hour period some original organ music, some transcriptions for organ and some compositions for another instrument in combination with the organ. Thus far he has presented music for oboe, harp and violin, and in subsequent broadcasts will feature with organ the piano, clarinet, French horn, etc.

On Feb. 3 he played two movements of Mendelssohn's Second Sonata, as well as his own American Rhapsody, Boex's Marche Champêtre, and with Maurizio Vico, violinist, works by Schubert, Beethoven-Kreisler and Massenet.

James's General Booth Enters Into Heaven in Premiere by Master Singers

General Booth Enters into Heaven, Philip James's musical setting of Vachel Lindsay's famous poem, had its air premiere on Feb. 4 over a WEA network, sung by The Master Singers, a male chorus under the direction of Charles Baker. Mr. James was present in the studio for the performance, which

With a Famous Baritone in the Studio



RotoFotos, Inc.
Lawrence Tibbett Has as Great a Personality before the Microphone as on the Stage, and when He Steps up to the Little Black Box in the Firestone Hour, Conductor William M. Daly (Left) and Announcer Alois Havrilla (Right) Fall Into the Spirit of the Thing

was an excellent one. The work is tremendously effective, and it was given a moving, dramatic performance by Mr. Baker's singers.

Demonstrate Third Dimension in Music

A demonstration of music in auditory perspective was given before the Acoustical Society of America and the American Academy of Teachers of Singing in the auditorium of the Engineering Societies Building on the evening of Jan. 30.

Under Dr. Harvey Fletcher, director of research at the Bell Telephone Laboratories, a new device was exhibited which presents all tones and overtones audible to the average ear in their correct proportion. The system, it is claimed, makes possible a third dimension of sound. The demonstration was similar to that given last year with the Philadelphia Orchestra in Philadelphia and Washington.

Oley Speaks and Gene Buck in Gala NBC Program

Oley Speaks, noted composer, was guest of honor in a gala program over the WEA network recently, when his niece, Margaret Speaks, Mario Coz-

zi, baritone, and Fred Hufsmith sang several of his songs. He was introduced by Gene Buck, president of the American Society of Composers, Authors and Publishers. The occasion was the anniversary of the birth of Rudyard Kipling.

Spalding Plays Own Works

Albert Spalding's program of Jan. 24 included two excerpts from his own suite of tone poems, Etchings, the two entitled Sunday Morning and Hurdy Gurdy. This half-hour program, which also has Conrad Thibault as soloist, is on the CBS network at 8.30 p. m.

Deering Resumes Broadcasts

Henri Deering began another long series of piano recitals over a WJZ network on Feb. 5, at 10:30 p. m. His program was all Brahms. On Feb. 12 he will play Bach works; on Feb. 19, Ravel, and on Feb. 26, Chopin.

Felix Salmond on NBC

A series of four recitals was begun by Felix Salmond, 'cellist, over a WJZ network on Feb. 9 at 10 p. m.

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Audiences in Pittsburgh Enjoy Impressive Concert Schedule

(Continued from page 147)

pearance, Lee Hess Barnes willow-izes the Pittsburgh Male Chorus, Dr. Russell H. Kirk presents his Syria Chanters, Frank Kennedy leads his P.M.I. Chorus, Oscar Grosskopf directs the Westinghouse Male Chorus, and Lyman Almy Perkins gives three programs with his Choir Ensemble.

Time out for breath, don't stop, there's more, some are new, some are old, some make money and some get singed for lack of box office, and like the Arabs quietly fold their tents and fade. Now go on.

Walter Earnest takes his Delta Singers for a concert; Ernest Lunt organizes a new group, the Women's Civic Club of Mt. Lebanon; J. F. Roderigues has the Neville Singers; David Bissett has the South Hills Choral; John Bishler has the Schola Cantorum; Ray Miller has the East Liberty Chorus; John Ferguson sings a full season with his Orpheus Mixed Chorus and Gilbert Friar conducts the Orpheus Male Choir. The Y.M. & W.H.A. has a large choral, singing chiefly Jewish works, and making a reputation for the exclusive type; the Dramamont Singers under Arthur Jennings makes an appearance, and the newly organized Junior League Choral goes in for a program.

Oh, we forgot the colleges, but there are too many of them, and believe it or not, they are some of our best groups. They sing and die for dear old Siwash, and they are good.

Organ Recitals Given

Marshall Bidwell is introducing novelties at his organ recitals, one time the Carnegie Tech Symphony, another the A Cappella Choir, another event, and it's Stephen Foster, and he has more tricks up his sleeve than Howard Thurston.

Dr. Caspar Petrus Koch at the Northside Carnegie maintains his prestige, meritorious programs off-set by happy solo attractions.

This year Marcel Dupré of France stopped off for a program, and Frank Asper of Salt Lake City played a fine recital at Ascension Church.

The local men saw to it that the diapasens hopped out and hopped in; Julian Williams gives recitals, Arthur Jennings is to the fore, William Oetting gives a series; John Bowman plays selective lists; Charles A. H. Pearson presents informative lists; and thanks to the Organist's Guild, there is a recital or two going on all the time.

San Francisco

(Continued from page 140)

ingham, nor the Junior Auxiliary of the Pacific Musical Club, both of which give opportunity and encouragement to young students.

The city that owns its own Opera House and contributes funds to its symphony, also supports the Municipal Chorus and two municipal bands, one conducted by Phil Sapiro that gives weekly concerts in the various public squares, and the Golden Gate Park Band that concentrates its activities in the largest of the City's recreational centres.

The San Francisco Conservatory of Music is the leading music school. Ernest Bloch continues to be its honorary director, and Ada Clement and Lillian Hodgehead its actual directors. It



Charles N. Boyd, Who Conducts the Chorus of the Tuesday Musical Club

Many fine items around the village. Dr. Koch is president of the Musicians Club; Martha Murdoch is president of the Tuesday Musical Club; both are healthy (but not wealthy) and both are wise.

Among the schools Carnegie Institute of Technology, under the guidance of J. Vick O'Brien achieves high standards. The P.M.I. Dr. Boyd, William Oetting, Dallmeyer Russell, directors, stands prominently forth, and the Filion Studios, Ferdinand Filion at the head, increases its faculty and incidentally its pupilage.

Radio we have with us always, some good, much exceptionally bad. We invented radio in Pittsburgh, and we have a lot to answer for. The stations are KDKA, WCAE, WWSW, WJAS, and KQV, and that's a lot of radioing for one community.

Resident Artists Presented

In writing a survey of this kind, you are always forgetting a this-or-that, and for the moment we overlooked Hulda Lefridge and her two-semester Schenley series, in which Hulda introduces two Pittsburgh talents every Thursday morning and draws large audiences. A splendid series and making history.

Besides the regular courses there are always free-lance programs, as, to wit,

has a faculty of eminence, a chorus, an orchestra, and many lecture courses open to the public.

The demand for adult musical education is growing, if one may take the lecture courses at the University of California Extension Building as evidence. Margaret Tilly is now giving a series of class lectures on the development of pianoforte literature, and Albert Elkus continues on the faculty with a lecture course in music appreciation followed by the Standard Symphony broadcasts each Thursday night.

More musicians are employed today than a year ago, but the profession remains a precarious one. Yet concert-goers are kept busy with an average of at least one professional concert per day during the season. And there are many invitational musicales and no end of small groups meeting in different homes to play chamber music. It is an encouraging and a healthy sign of better times to come.



Ernest Lunt, Conductor of the Mendelssohn Choir of Pittsburgh

Samuel Kliachko and his cello. People come in by bus and train (and go out thumbing) and sometimes they are quite profitable—but more often they are just other concerts.

One thing is apparent in drawing up this outline: Pittsburgh is far from on the rocks. Music teaching may be at low-ebb, and in some spots stagnant,

MILLS COLLEGE TO HAVE MANY SUMMER EVENTS

Pro Arte Quartet Returns for Series—Visiting and Resident Faculty to Hold Classes

MILLS COLLEGE, Cal., Feb. 5.—Mills College will again offer a six weeks' period of summer music. The Pro Arte Quartet is returning to the campus for its third season, and will present a series of twelve chamber music concerts in the Hall for Chamber Music. In addition, the members of the quartet will offer both individual and ensemble instruction, in their capacity as visiting members of the Mills College faculty.

Frederic P. Hart, of the Diller-Quaile School of Music in New York City, will offer work in music appreciation and pedagogy. Henry Cowell returns for his second season, and will give a series of eighteen lectures illustrated with phonograph recordings. Dean Marchant of the Mills College Department of Music is planning a master class for pianists which will be under the direction of Sigismond Stojowski.

Members of the resident music faculty who will participate in the summer season include Dean Marchant, who will teach voice; Albert Elkus, composer and pianist, and Domenica Brescia, teacher of counterpoint and harmony.

Vienna Sängerknaben Sing in San Antonio

SAN ANTONIO, Feb. 5.—A program heard with great pleasure was given by the Vienna Sängerknaben in the Municipal Auditorium on Jan. 11, sponsored by the Southwest Texas Music Association, of which W. G. Higgins is president. Exquisitely pure singing marked the rendition of sacred music and other works given a cappella. A performance of Offenbach's Wedding by Lanternlight showed skillful acting equivalent to the vocal skill.



Lee Hess Barnes, Conductor of the Pittsburgh Male Chorus

but concert-making and concert-going are pulsating nicely.

Now in behalf of the Chamber of Commerce, the Rotary, Kiwanis, and Lions Clubs, we thank you. You may quote us as saying that the passing of prohibition will help music materially.

See what the boys in the back room will have!



Dean Marchant of Mills College

PIANO MUSIC ENJOYED

Interesting Lists, Including Concertos, Given in Providence

PROVIDENCE, Feb. 5.—A program of three concertos was given by Elizabeth Congdon, pianist, with Felix Fox of Boston at the second piano, in the Plantations Club on Jan. 23. The list consisted of the Schumann in A Minor; the Third of Beethoven in C Minor, with cadenzas by Harold Bauer; and Rachmaninoff's Second. All were more than creditably performed and gave pleasure to a musical audience.

Ignace Hilsberg, pianist of New York, was the artist for the Guest Night sponsored by the Chopin Club, Mrs. George W. H. Ritchie, president, at Memorial Hall on Jan. 3. Mr. Hilsberg won acclaim for his playing of a very substantial program which contained the Vivaldi-Stradell Concerto in D Minor, two sonatas by Scarlatti, Liszt's Sonata quasi Fantasia (Après une Lecture de Dante), and works by Chopin, Ravel, de Falla and Albeniz.

A. R. C.

Minneapolis and St. Paul



B. C. Golling
Mrs. Webb Raudenbusch, Who Is President
of the Schubert Club in St. Paul



Mrs. H. S. Godfrey Is President of the Thurs-
day Musical in Minneapolis



William MacPhail, Director of the MacPhail
School of Music and Conductor of the Apollo
Club, Minneapolis



Mrs. H. A. Patterson, the Cecilia Singers'
Musical Director

(Continued from page 145)

The date this year is Feb. 6. The final concert is to be given on April 17, with Wilbur Evans, baritone, as soloist.

Operatic Productions

The Twin City Civic Opera Company has branched out and is giving performances on a larger and more ambitious scale. The Bohemian Girl was produced in the Minneapolis Municipal Auditorium, and Samson and Delilah in the St. Paul Auditorium Theatre. Audiences were large in both cases. A program scheduled for three nights in the West High Auditorium of Minneapolis during the third week of January was to consist of acts from A Masked Ball, Don Giovanni and Martha. The Flotow opera will be given in St. Paul sometime in March, and Samson in Minneapolis late in April.

Summer productions, to consist either of Aida or of the double bill of Cavalleria Rusticana and Pagliacci, are planned. The experienced production manager of this civic enterprise of opera in English at popular prices is Mrs. Beatrice L. Thurston, while the skillful musical director is Thure Fredrickson, who holds the degree of Master of Music from Harvard University and is a leading organist.

Nelson Eddy and the Hart House String Quartet are attractions remaining on the schedule of the Schubert Club of St. Paul, of which Mrs. Webb R. Raudenbusch is the newly-elected president. Mr. Eddy will come on Feb. 27 and the Hart House artists on March 22. Performers already heard have been Rose Bampton, Guiomar Novas and Joseph Szigeti. Concerts are held in the People's Church Auditorium. The club's chorus of women's voices is to join forces with the Orpheus Club, consisting of men singers, in a performance of Elijah to be given under the baton of Malcolm McMillan, conductor of the Orpheus ensemble, as a tribute to the memory of the late Katherine Hoffmann.

Mrs. H. A. Patterson is director of the Cecilia Singers, who will give their annual concert on April 13.

The St. Paul Civic Music Association, an organization with Mrs. Edward R. Sanford, Jr., at its head, is now in its third year. A concert series in the People's Church Auditorium has already brought Guy Maier and Lee Patterson, Benno Rabinoff and Egon Petri. The Tokatyan Company, made up of Armand Tokatyan, Sonia Sharnova and Hans Hess, is booked for Feb. 10. Maria Olszewska will come on April 5.

VARIED EVENTS ADORN SPRINGFIELD'S MUSIC ROSTER

New Orchestra of One Hundred Players Is Formed from High School Forces — Community Concert Course Wins Enthusiastic Response — Choruses Heard in Outstanding Work — Visiting Orchestras Cordially Greeted

By WILLARD M. CLARK

SPRINGFIELD, MASS., Feb. 5.—The present season here has been the best in several years. Although the Springfield Symphony remains silent, the Community Concert Association and the Public School Music Department have provided much in the way of musical activities.

One of the important functions of the Springfield Symphony, of which Arthur H. Turner is conductor, has been the sponsoring of an annual competition for boys and girls in Hampden County, the two winners being allowed to appear at the Children's Concert. To play with the orchestra has been a real incentive, and each year has seen a larger number of contestants. It was feared, when the orchestra ceased to function, that the competition would be abandoned. However, John Ahern, supervisor of music in the public schools, conceived the idea of forming an orchestra of one hundred from the major high school orchestras. This he has done. A competition has been held, and at a spring date, as yet unannounced, H. L. Rothafel himself will conduct this orchestra, and the two winners of the competition, Faith Schultz, fourteen-year-old pianist, and Lorraine Crittendon, violinist, will appear with it.

School Music Flourishes

One could not write of school music without giving ample space to the activities of Miss Hazel Clark of Central High School. Miss Clark has won considerable fame for herself and the glee clubs and orchestra of Central High School through her yearly oratorio performances. This spring she will present the clubs and the orchestra in Elgar's King Olaf. Dan Gridley, tenor, who has twice appeared with the organizations, and Julius Heuhn, baritone, have already consented to appear in the performance. Public response to letters sent out by William C. Hill, principal of the school, was so gratifying that the underwriting of the performance is practically completed.

While the response to the Community Concerts campaign for membership was a bit more than 500 members against more than 900 last season, three excellent concerts were arranged. Eunice Norton, pianist, and Nelson Eddy, baritone, will be heard in the spring. Toscha Seidel has already appeared. Although the local membership is small, these concerts draw members from out of town. Ursula Toomey is the guiding spirit of the Community Concert Course and does most of the work.

Activities of Choral Groups

Springfield has two outstanding male choruses: the Orpheus Club, conducted by John J. Bishop, which just observed its sixtieth year with its 160th concert; and the MacDowell Male Choir, conducted by Arthur H. Turner, which has



Hazel Clark, Director of Music at Central High School, and a Noted Figure in Springfield's Music Life

just sung in the annual performance of the Messiah and will be heard in concert next month under the auspices of the Y. M. C. A. At this concert Dorothy Robbins will appear as soloist.

The Glee Club of the Home Office of the Massachusetts Mutual Life Insurance Company will be heard in concert in the spring. Hazel Clark conducts this group of one hundred singers.

Carillon recitals from the tower of Trinity Church are to be given during the spring months by Dorothy Birchard Mulroney, said to be the only active woman carillonneur in the country. Mrs. Mulroney is also municipal organist and provides monthly recitals, free to the public. At these recitals she is assisted by local soloists and groups.

George Gershwin, with James Melton and the Reisman Orchestra, is to be heard in the Auditorium, and advance sales are gratifyingly large.

Visiting Orchestras Appear

The only orchestra concerts to be heard in Springfield are sponsored by the Y. M. C. A. The New York Orchestra under Nikolai Sokoloff has already been heard, and the Cleveland Orchestra is scheduled for next month. The Y. M. C. A. also sponsors an annual Messiah performance and engages several soloists during the winter series of Sunday afternoon auditorium meetings. Nora Fauchild, soprano, who sang in the Messiah, has been engaged for a recital in the Spring.

One cannot write of Springfield music without including that heard at Mt. Holyoke and Smith colleges. It is at Smith College especially that music lovers hear their finest concerts given on the regular concert course and by the faculty. The Cleveland Orchestra, the Boston Symphony, the New English Singers and Heinrich Schlusnuss, baritone, are yet to be heard.

Symphony Society Heard in Rome, N. Y.

ROME, N. Y., Feb. 5.—Nearly 1,000 persons heard the first concert given by the Rome Symphonic Society, Charles G. Bartlett, conductor, in the Rome Free Academy recently. E. K. B.

Handel's Judas Maccabaeus recently had its first hearing in Buenos Aires under the baton of José Reuter.

Tunis Audience Lauds
Gustave Morales in
Concert of Own Works



Henri Casablanca

Gustave Morales, Cuban Composer, Who Appeared in a Concert of His Own Works Recently in Tunis

TUNIS, Feb. 1.—Gustave Morales, Cuban composer, conducted a program of his own works here recently. The program included a suite from the drama-dance, *Scorpion*, a set of Mystic Tableaus entitled *Saint Francis of Assisi*, a series of Atonal Moroccan Tales bearing the title of *Casablanca*, and two songs to words by Pierre Louys. Those participating included Lea Duchesne, Olga Maran, Marguerite Roumett, and Messrs. Chiappara, Boccardi, Gurnisi, Magnani, Martini, Rognon and Venezia.

Hartford

(Continued from page 153)

eties took part, with a volunteer band of 150 union musicians. It is expected that this event, a novelty this year, will be repeated.

Mr. Baldwin will direct the annual concert of the Inter-High School A Cappella Choir in the spring, after a successful season in which this group has been heard several times in southern New England. Mr. Baldwin and James D. Price will jointly direct the annual concert in May, of the combined high school choirs and orchestra, presenting over 600 voices in a major choral work, with adult soloists.

In East Hartford, the choral society organized last season has continued successfully under the direction of Frank Drago, with Helen Drago Bowman as accompanist. The club was heard on Dec. 27 and will present a spring concert.

The West Hartford chorus, result of the addition last season of a male contingent to the already successful West Hartford Women's Chorus, was heard on Jan. 16, with Carl Walton Deckelman as conductor and Albert Stanley Usher as accompanist. Mary Craig, soprano, was the soloist. The second concert will be given early in May.

Other choirs giving regular and carefully prepared concerts in their several localities include: The Community Chorus led by Wesley J. Coffey, and the Coleridge Taylor Choral Club, conducted by Gordon W. Stearns, both of which specialize in the performance of Negro spirituals; the Halka Polish-American Chorus, conducted by Pauline E. Mi-

SYMPHONIC AND OPERATIC EVENTS HEAD CLEVELAND'S CONCERT LISTS

(Continued from page 128)

Antheil, Robert Braine, Gena Branscombe, John Alden Carpenter, Carlos Chavez, Aaron Copland, Mabel Wheeler Daniels, Arthur Foote, Howard Hanson, A. Walter Kramer, Charles Martin Loeffler, Harold Morris, Quincy Porter, Leo Sowerby, Gustave Strube, Mark Wessel, Emerson Whithorne, Henry Cowell, and Alexander Lang Steinert. A great part of this music had never been heard on the air.

Activities at the Cleveland Music School Settlement include a number of faculty recitals. Severin Bisenberger is head of the piano department; Felix Eyle, of the violin department; Frederick Funkhouser, of the viola; Alice Shaw Duggan, of the voice, and Myron Schaeffer, of the theory departments respectively. Karl Grossman conducts the orchestra.

The Board of Education is preparing its large festival choruses and other vocal and instrumental organizations for an appearance before the Department of Superintendence in its Cleveland meeting during the last week of February. In connection with the summer session of Western Reserve University, the Board sponsors an orchestra made up of the best high school players of Northern Ohio. This group rehearses daily and prepares two public concerts during the summer.

Club Celebrates Anniversary

The Fortnightly Musical Club is forty years old, and a two day celebration is planned to mark this important event in the club's history. A concert in Severance Hall on Feb. 6 will include on its program a representative from every department of the club. Those participating will include Thelma

Merner, organist; Virginia Smith and Estelle Miller, pianists; Betty Williams, violinist; Charlotte De Muth Williams, accompanist; Lila Robeson, contralto; the Fortnightly Musical Club Chorus and others.

A Luncheon at the Cleveland Club on the following day will give the membership an opportunity to greet former presidents and charter members of the club. Lottie Brewbaker is general chairman of the anniversary celebration.

Activities for the late winter and spring include a program of French music on March 6, an annual organists concert on April 4, a spring concert made up entirely of new compositions written by members of the manuscript section, and a concert of old French music on April 20 at the Cleveland Museum of Art.

The work of the club includes, besides the formal concerts, musical teas at the homes of associate members, recitals for senior and junior sections, appearances for groups and ensemble players, monthly meetings of a composer's group, a newly formed orchestra, a chorus, an organist's group, concerts given in hospitals and homes for the aged, and concerts on the air. Mrs. Charles Edward Mayhew is president, and Frances Bolton Korthener general chairman of the formal concerts.

The Lecture Recital Club, of which Mrs. Harry L. Goodbread is president, will meet at the Mayfield Club on Feb. 26 to hear a program of harp music given by Nell Steck, varied by the singing of Christine Gunlaugson. Miss Steck will present music by Brahms, Ravel, Hasselman, Tedeschi, and Carlos Salzedo, with her own transcription of the Londonderry Air. On Feb. 10 Miss Steck will play at a musicale given by the Cleveland Young Women's Christian Association.

conducted by Robert H. Prutting. The little symphony group directed by Jack Cohen has made progress and the string ensembles of the Hartford School of Music, conducted by Harold Berkley and Robert Doellner, and of the Julius Hartt Music School, conducted by Moshe Paranov and Rubin Segal, are heard frequently.

Trinity College sponsors monthly organ recitals by Clarence Watters, of the faculty, and recently presented Marcel Dupré as guest organist. The Julius Hartt Music School has featured Jacques Gordon, and Ralph Oxman, new members of its violin and cello departments, in recent recitals, and the annual recital by Moshe Paranov, pianist, dean of the Hartt school, is expected soon. This event has habitually attracted an audience of over 2000. Student recitals by the above-named schools, and by pupils of the Aab Studios and the Pianoforte club of R. Augustus Lawton, will feature prominently in a list of events occupying most of the evenings of May and June.

Opera was presented to Hartford audiences in the early fall by the Columbia Opera Company, at popular prices, attracting large audiences to the State Theatre. Return engagements of this company and of the Chicago Opera forces of Alfredo Salmaggi, demonstrated that the demand for this type of production is enthusiastic if the details of the casting and staging are given due care.

New Eppert Symphony,
City Nights, to Have
Premiere in Chicago



Carl Eppert, Milwaukee Composer, Whose New Symphony Is to Receive Its Premiere Under the Baton of Frederick Stock

MILWAUKEE, Feb. 5.—A new symphony, *City Nights*, by Carl Eppert, Milwaukee composer, will be given its first performance soon by the Chicago Symphony under the baton of Frederick Stock, following which it will be heard here. Mr. Eppert's tone poem, *Traffic*, which was a National Radio Contest prize winner, has been played by major symphony orchestras in Cincinnati, Chicago, Rochester and Milwaukee, and a production of it is contemplated by the Philadelphia Orchestra under Leopold Stokowski.

A new band symphony, entitled *Road to Mecca*, was recently broadcast over a national hookup from Washington by the United States Marine Band. The Milwaukee Woodwind Quintet gave Mr. Eppert's *Little Symphony* for woodwinds over station WTMJ.

The annual contest between various boys' and girls' glee clubs of the Central Connecticut Interscholastic League will be held soon at Bushnell Memorial Hall along more pretentious lines than ever before. The Hartford Sängerbund, which celebrated its diamond jubilee last year, sponsored during the fall a return engagement of the Vienna Sängerknaben.

Spring activities are slated for the Hartford County Choral and Orchestral Society, under George Curtis Munson; the Opera Club of West Hartford High School, under Mark W. Davis; a number of choruses in Wethersfield, South Manchester, and New Britain, as well as for the Norwich Symphony Orchestra, heard recently under Frank Drago.

Engagement of Herbert Witherspoon and Blanche Skeath Announced

The engagement has been announced of Herbert Witherspoon to Mrs. Blanche Skeath of New York. Mr. Witherspoon is widely known as one of the most celebrated American singers and vocal teachers, active for many years as a member of the Metropolitan Opera, also as an oratorio and recital singer. More recently he has been artistic director of the Chicago Civic Opera and director of the Cincinnati Conservatory of Music. Mrs. Skeath, formerly of Los Angeles, has for the last four years been manager of the Educational Department of G. Schirmer, Inc.

Harrisburg Experiences Season of Rich Enterprise

Personnel of Orchestra Is Increased—New Auditorium Enriches City's Musical Life—Concerts Are Varied

By SARA LEMER

HARRISBURG, PA., Feb. 5.—The capital city of Pennsylvania is experiencing the most active musical season in its history. One of the most important factors in its musical life is the Harrisburg Symphony under the conductorship of George King Raudenbush. The steadily growing success of the orchestra is largely due to the enterprise and skillful leadership of Mr. Raudenbush, and the whole-hearted support accorded him by the members. Capacity audiences continue to greet the conductor and performers at all concerts.

The personnel of the orchestra has been increased to 103 playing members. The orchestra is self-supporting; and, last season, it finished with a substantial balance. This year it is operating on a greatly increased budget.

The first concert of the subscription series was given in the beautiful new auditorium of the Forum in the Pennsylvania State Educational Building on Nov. 16, with Josef Lhevinne, pianist, as soloist. The second concert had Guila Bustabo, violinist, as soloist. The next subscription concert will occur on Feb. 27. Artist soloists of the orchestra will be presented in a program of novelties.

For the Young People

Plans are being formulated to increase the number of concerts for next season, and to introduce a series of children's and young people's concerts.

An interesting subsidiary activity is the Harrisburg Symphony Junior Training Orchestra, which has been organized to develop the study of orchestral playing among young musicians who have graduated from the high school orchestras of the city. This Junior Training Orchestra now has sixty members and is, in itself, a complete symphonic unit. Its activities are under the direction of Mr. Raudenbush.

The Harrisburg Symphony Society, formed last year to aid in the development of these two orchestras, has this season greatly added to its membership. Mrs. Arthur H. Hull is the president of the society.

All-Star Concert Series

The All-Star Concert Series, under the local management of Robert H. Mathias, has already presented Sergei Rachmaninoff, Giovanni Martinelli, and Fritz Kreisler this season. Attractions to follow are the Russian Symphonic Choir and Maria Jeritza.

This season the Wednesday Club of Harrisburg, the second oldest music club in the United States, has brought Rosa Ponselle and Nelson Eddy in its artist series. Nathan Milstein will appear on March 8. In addition, ten programs, each of an unusual character, have been given by club members. There are nine more programs projected, the season closing on April 28. Mrs. John C. Reed is president.

The Mozart Festival Chorus has been reorganized this year. On Dec. 12, the chorus, under the baton of Willy Richter, sang Handel's *The Messiah* with the following soloists: Nevada Van der Veer, Judson House, Martha Roberts and John Wilson. Arrangements are under way for a performance in the late



George King Raudenbush, Head of the Harrisburg Symphony

spring of Bizet's *Carmen*, to be sung in concert form.

The Harrisburg Chapter of the National Association of Organists (Pennsylvania State Council) contributes interesting monthly recitals to the city's musical activities. Besides the regular programs, the association plans three Lenten recitals, an Easter choral service, and a gala concert to be given at

St. Matthew's Lutheran Church, Hanover, Pa.

The Amphion Male Chorus, Bernard F. Wert, conductor, will give its annual spring concert.



© Harris and Ewing
Mrs. John C. Reed Presides Over the Wednesday Club of Harrisburg

The Brahms Club, George Sutton, director, will offer a Brahms program including the Requiem in April.

The Schubert Club sang Grieg's *Olaf*



Mrs. Arthur H. Hull is President of the Harrisburg Symphony Society

Trygvasson on Jan. 31. Artist members will produce Balfe's *Sleeping Queen*, the date to be later announced. A choral concert will close the season in May.

The Community Choral Society will present a February concert and a choral concert at the close of the season. Both organizations are under the direction of Salome Sanders.

CONCERTS ARE AMPLY PROVIDED IN SCRANTON

By ELLEN M. FULTON

SCRANTON, PA., Feb. 5.—As this season swings past the winter solstice the work in preparation by choral societies approaches concert form, and the next few months will be richly filled with their excellent and ever popular programs.

The Temple Chorus of 250 mixed voices, Gounod Evans, conductor, has ready for presentation in the near future a program of operatic choruses, to be given with orchestral accompaniment and soloists. On Good Friday evening Mr. Evans will again conduct Dubois's *The Seven Last Words*, sung by the Temple Chorus, in the new Masonic Temple Auditorium. This work, given with impressive stage settings and lighting effects two years ago for the first time in this city outside a church, received the support and co-operation of ministers and churches. The performance filled a long-felt need for a communal religious concert, and established in the vast audience a hope and expectation of an annual Good Friday concert. The large chorus and its gifted leader feel constrained to continue the work so warmly received and appreciated.

The annual spring concert of the Liederkrantz (male chorus) is now in preparation under the direction of Frank J. Daniel. Another spring concert will be given by the Junger Männerchor, under the baton of David Jenkins.

The Scranton Civic Orchestra, Theodore Bauschmann, conductor, plans another series of four concerts for the year as soon as the present subscription list is completed. The orchestra has been engaged to play a program at the State Teachers' College in East Stroudsburg, Pa., this month.

The Community Concert Association will have two more concerts in the



Schriever
Gounod Evans, Conductor of the Temple Chorus in Scranton

Central High School Auditorium before the spring membership subscription drive. These will be on Feb. 15, when Nelson Eddy, baritone, is presented; and March 14, when the Hart House String Quartet will play.

Scranton concert-goers have the advantage of the proximity of Wilkes-Barre and the Concert Association course in that city, so that the remaining two concerts on the Wilkes-Barre list may well be included in Scranton's opportunities. These will be on Feb. 16, the Cleveland Orchestra; and March 19, Kathryn Meisle. Both cities make their concert course plans for the following season later in the year.

The music department of the Century Club, with Dorothy Schroeder (Mrs. Paul G. Collins) as chairman, will present the Hilger Trio in an afternoon



Mrs. Paul G. Collins, Chairman of the Music Department of the Century Club

concert on Feb. 15. On March 8, club members will hear the music committee, which assists Mrs. Collins in the fine programs given at the club, in an original musical skit written by the committee members themselves.

The Scranton Chapter of the American Guild of Organists has had an interesting series of lectures and recitals which will continue on through February and March. There will be, in February, an organ recital by Frank J. Daniel, assisted by his choir, in St. Peter's Cathedral. In March a piano and organ recital will be given in the Hickory Street Presbyterian Church by Frieda Nordt, the church organist, and Ellen M. Fulton, featuring works by Bach and Franck.

The Y.M.H.A. will conclude this season's course of Sunday artist recitals with one by Harvey Esinore, baritone.

SYMPHONIC CONCERTS AND RECITALS ENLIVEN EL PASO'S CURRENT SEASON

Symphony Continues Notable Work Under the Baton of H. Arthur Brown — Two Junior Orchestras to Present Concerts—Chamber Music Society and MacDowell Club Announce Plans for Recital Series

By GEORGIA B. CARMICHAEL

EL PASO, Feb. 5.—The third and fourth concerts of the El Paso Symphony Orchestra will be given on Feb. 26 and April 16. H. Arthur Brown is conductor. Dorrance Roderick is



Virginia Bean, Chairman of the MacDowell Club and President of the Music Teachers' Association

president of the organization, and Mrs. Hugh Shannon, manager.

The El Paso Junior Symphony Orchestra will give a concert early in February at the Scottish Rite Auditorium under the baton of William Balch. Robert Stevenson, pianist, will play the Grieg Concerto, accompanied by the orchestra. The junior orchestra is sponsored by twenty-five El Paso service clubs. Recently the clubs presented the boys and girls with season tickets to the El Paso Symphony concerts.

The El Paso Chamber Music Society announces three recitals to be given at the Radford School for Girls in February, March and April respectively.

Those who are taking part in the recitals will include: Roscoe P. Conkling and Richard Davis, violins; C. H. Hopfield and Carl Newe, violas; Leon Wosika, cello, and Mrs. R. P. Conkling, piano. They will be assisted in larger works by members of the El Paso Symphony. Mr. Conkling is president of the society.

MacDowell Club Gives Programs

The MacDowell Club presents musical programs twice a month at the Woman's Club. Officers include: Virginia Bean, chairman; Mrs. Samuel Watkins, and Florence Crissey, vice-

chairmen; Mrs. Paul Kerr, treasurer; Mrs. Ralph Dale, assistant treasurer; Nellie Miller, corresponding secretary; Mary Virginia Homan, assistant corresponding secretary, and Miss Ermen Markgraff, recording secretary.

On Feb. 27 an opera program will enlist the services of William Balch, Carlile Tucker, and Claude Herndon. On March 13 a Beethoven program will be given by Mrs. C. A. Puckett, Mrs. William O. Leddell, Marie Smith, and Mary Lou Bates.

On March 27 the program will be devoted to the romantic composers, Mrs. Paul Kerr, Lillian Pearce, Mrs. Ralph Dale, and Argyra White taking part.

The program of April 10 will represent the neo-classics and new trends in music, and will be presented by Marjorie Congdon. Mrs. Walter Ponsford, Mrs. F. O. Barrett, Mrs. David McGraw and Mrs. L. E. Jones.

On April 24 a song recital will be given by Constance Petman with Mrs. Warren D. Small as accompanist, assisted by Mrs. Frank Cameron, pianist.

On May 8 compositions by members of the MacDowell Club will be heard.



H. Arthur Brown, Conductor of the El Paso Symphony Orchestra

On May 22 works by American composers will be performed by Mrs. Helen Roberts, Mrs. J. Rowland Gilchrist, Mrs. J. N. Snead, Mrs. Gordon Gunn, and Zena Oliver Cowan.

Earl McCoy, who is assistant conductor of the El Paso Symphony, is conductor of Earl McCoy's Junior Orchestra which is preparing for a spring concert.

The El Paso Music Teachers' Association, the object of which is to supply outside music study for high school students, has the following officers: Virginia Bean, president; Mrs. F. W. Selvidge, vice-president; Marie Hinds Smith, treasurer, and Mary Congdon, secretary.



Roscoe P. Conkling, President of the El Paso Chamber Music Society

Worcester

(Continued from page 164)

male chorus and the Jenny Lind women's chorus at the First Lutheran Church in April. The Mendelssohn group recently completed a series of ten concerts in various New England cities, all for the benefit of the Lutheran Children's Home in Avon, Mass., and will be heard again on May 20 in a concert at that institution. Notre Dame Choral Society of seventy voices will present The Chimes of Normandy in April at Notre Dame Church Hall under the direction of Dr. A. J. Harpin, and during Holy Week will sing a Stabat Mater and The Seven Last Words of Christ.

The quartet and chorus choir of fifty voices at Union Congregational Church will give during the Lenten season the Stabat Mater of Rossini and also that of Dvorak, and during the spring months will continue to offer at morning services portions of major choral works, including Parker's Hora Novissima, the Bach Magnificat, and two Bach cantatas.

The Chancel Choir, made up of the senior choirs of Wesley M. E. and Central Congregational churches, will present its annual a cappella concert in North Hill School Hall on Feb. 26. A. Leslie Jacobs and Ruth Krehbiel-Jacobs will conduct alternately. These groups will be represented at the Talbott Festival at Princeton, N.-J., in June. Central Church, at which Mrs. Jacobs is the musical director, announces a series of Sunday afternoon historical programs during the spring; the presentation of Hänsel and Gretel by the choir voice classes; a dance pantomime, In a Toy Shop, to be given by the children's choir school on the same program as a ballet by the high school girls' rhythmic dancing class; and an entire week of plays, organ recitals, and choral concerts in Music Week at the end of May.

The Te Deum male chorus of Salem Square Congregational Church, conducted by Petrus Lundberg, participated in the church's annual radio benefit concert on Jan. 18 and is heard frequently.

Music Clubs Active

Among local college music clubs, the largest and most active is at Holy Cross, with J. Edward Bouvier as director. The Glee Club and Philharmonic Orchestra will give a concert and dance at the Auditorium in Springfield on Feb. 13, under the auspices of the Catholic

Women's Club, and are making plans for their annual Easter tour. The glee clubs of Worcester Polytechnic Institute and of the State Teachers College are joining in a concert at the latter institution in February, under the direction of Grace Kendrick and Clifford Green. Assumption College's symphony orchestra was scheduled for a concert Feb. 7 under the conductorship of the Rev. Leopold Braun. Worcester Academy has been enjoying many fine musical and dramatic events in Warner Memorial Hall, erected by the moving picture magnate in memory of his son.

The Cleveland Orchestra, under Artur Rodzinski, will be heard at the Auditorium on Feb. 12 under the auspices of the Y. M. C. A. Mrs. Philip M. Morgan is general chairman of the committee in charge of this event. Tentative dates include a dance program by Tamiris, for the Republican Women's Club. Successful concerts in the new Auditorium have included the Harvard Glee Club, sponsored by the Worcester County Federation of Women's Church Societies; the United Male Chorus, and Grete Stueckgold in a benefit program for the Fairlawn Hospital Aid Society; John McCormack with the Holy Cross Glee Club; an organ recital by Palmer Christian for the local chapter of the American Guild of Organists; a Gershwin-Reisman-Melton program sponsored by the Girls' League for Service; the Junior League's "pop" concert by the Boston Philharmonic; and Aida and La Traviata by the Columbia Opera Company.

Visiting Artists Heard


The Fine Arts course at Clark University arranged by Loring H. Dodd has included appearances of Uday Shan-Kar and his Hindu dancers and musicians, also the Vienna Sängerknaben.

Mrs. George G. Stevens is arranging a spring musicale at the Worcester Woman's Club, on April 25, by the choral group directed by Frederic Ware Bailey. The club conducted auditions on Jan. 28 in Tuckerman Hall. The Lions' Glee Club directed by Milton C. Snyder gave a recent broadcast over WTAG. Such organizations as the Polyphonic Society, the Music Students' Club and the Bel Canto Club, are carrying on full schedules of program meetings.


The outstanding single concert of the winter season was that given by Lawrence Tibbett on Dec. 15 under the local management of Aaron Richmond, which revealed a potential audience sufficient to justify a series of artist appearances under the same management next season.

Numerous Engagements for Franz Trefzger

Franz Trefzger, tenor, since his return from Europe has been fulfilling numerous engagements in various localities. During the fall and early winter season, Mr. Trefzger sang for the Amateur Musical Club of Peoria, Ill., appeared in the leading roles in Cavalleria Rusticana and Madama Butterfly with the San Carlo Opera Company in Cleveland, was soloist with the Orpheus Club of Cincinnati and sang the tenor solos in the first performance of the Missa Dei Amoris by M. J. Dumler, in Cincinnati. Mr. Trefzger will sing over station WLW with the Armco Band in the near future and will be soloist for the Woman's Club of Middletown, Ohio, and will sing the role of Samson in Handel's oratorio of that name with the Columbia University Chorus in New York in April.



ELEANOR
STEELE
Soprano



HALL
CLOVIS
Tenor

JOINT RECITALISTS
Mgt. Richard Copley, 113 West 57th Street, New York

Trend Toward Unification Stirs Music in Milwaukee

Tendency to Consolidate and Socialize Musical Resources Seen As Keynote of City's Musical Activities—Civic Subsidy, Already Applied in Educational and Orchestral Fields, to Be Extended to Other Branches of Musical and Artistic Work

By R. S. MCCARTHY

MILWAUKEE, Feb. 5.—Musical events for the remainder of the season here would appear to be less numerous than is customary. This fact, however, in no wise indicates lessened musical activity. Fewer concert artists are being presented, but this is due to the consolidation of musical activities, a significant movement which has been under way here for years. The city will soon have two new choruses under able direction added to its artistic resources, and choral concerts so far given have drawn larger audiences than for three years. There is a movement on foot here, gaining great strength, to socialize music, make it a part of every man's life and put the financial resources of the city behind it.

More than 10,000 children are receiving direct musical instruction in schools, not including conservatories and private classes; teachers and directors are being trained also. We are cultivating the right kind of soil in which to grow composers, and developing music lovers to play and hear their works.



Dr. Daniel Protheroe, Conductor of the Arion Club and Musical Society Chorus

The season of the Milwaukee Philharmonic has been delayed owing to the illness of Herman A. Uihlein, long chief guarantor, who has retired as president of the Orchestra Association. His place has been taken by William A. McMillan.

The series of ten concerts given by the Chicago Symphony was virtually sold out. The association sponsoring this series is under the presidency of Clarence R. Falk, with Margaret Rice as secretary. Soloists for the Dec. 11 concert were Maier and Pattison, duopianists. Six concerts have already been given. The four remaining concerts will take place on Feb. 16 and 19, and March 5 and 19. Early in the fall



Margaret Rice, Manager of the Chicago Symphony Series in Milwaukee, and of the Twilight Musicales



Alfred Hiles Bergen, Conductor of the New Marquette University Chorus

Miss Rice directed a campaign undertaken in behalf of this series by a women's auxiliary, which was very successful.

Miss Rice successfully presented her series of music lovers' recitals which included Albert Spalding on Nov. 13, Josef Hofmann on Jan. 13 and Lotte Lehmann on Jan. 29. The course closes on Feb. 26 with a concert by the London String Quartet. The Vienna Sängerknaben also appeared recently in a very successful concert.

The Milwaukee Woodwind Quintet, organized by R. W. MacGibbon, flutist, is heard frequently. It specializes in music by two well-known resident composers, Carl Eppert and Uno Nyman. Recently this organization performed Mr. Eppert's Little Symphony for Woodwinds over WTMJ, arousing widespread hearer response.

Concert Activities Unified

The local movement toward unification of musical activities found expression this year in the union of two prominent musical clubs, the Arion and the Milwaukee Musical Society with the Civic Concert Association. This action meant six fewer hearings of concert artists such as were presented by the



Rice Studio
Pearl Brice, Conductor of the MacDowell Club Women's Symphony Orchestra



Kohler Studio
Herman F. Smith, Director of Public School Music, and Conductor of the Milwaukee Lyric Male Chorus

former group in the Community series last year, but gives assurance of a fine supporting audience for those chosen by the new combination. These concerts are given in the spacious City Auditorium, of which Jos. C. Grieb is manager.

Heard thus far in the Civic series have been John Charles Thomas, baritone; Guiomar Novaes, pianist, and Jeannette Vreeland, soprano, who was soloist in the concert given by the united choirs on Nov. 21, under the baton of Daniel Protheroe. Nathan Milstein will be heard on Feb. 20, Dusolina Giannini on March 8, and Richard Crooks on April 9. The series will close with a choral concert on April 23, when Rose Bampton will be the soloist. Victor Brown is president of the Civic Association, P. J. Kuipers, president of the Arion club, and Marshall Findley of the musical society. The Junior Arions, also conducted by Dr. Protheroe, plan a spring concert, the date not yet announced.

Milwaukee not only has unified musical work, but seems to have begun a concerted movement to socialize it, and with improved financial conditions, in all probability, will subsidize music on a large scale. Already the city appropriates \$3,000 annually to support a

Symphony Season Is Delayed—Chicago Forces, under Stock, Heard in Series of Ten Concerts—Choral Groups Appear in Many Concerts—Music Clubs Merge with Civic Concert Association, Which Brings Many Artists of Note

municipal Young People's Orchestra sponsored by the Civic Music Association. Summer music has also benefited with appropriations. The city this



Victor L. Brown, President of the Milwaukee Civic Concert Association

year is scheduled to take over the widely influential local Art Institute, and there is a movement on foot to build a handsome structure to house drama, music studios, orchestra concerts, the opera, dance, recitals, and other artistic activities. Former Governor Francis McGovern succeeded in bringing the matter to the serious attention of the county board, and although action on the proposal was deferred for the present, the idea gained public interest and some progress.

A sound basis for this socialized musical activity is being developed in the remarkable work being done in the schools in training executants and a ticket-buying music public. This applies alike to parochial and public schools. This splendidly promising development includes 3,500 students in the public schools who are studying musical instruments. Under the general supervision of Herman F. Smith, a like number engage in studying singing, appreciation, etc., in the various schools of the public school system. More than 7,000 youthful musicians engaged in a festival last year. This is given biennially, and this year interest will center on the festival of the Eastern Wisconsin Musical Association of Schools, who will hold a week of music contests here during May for senior school musicians. Mr. Smith is also president of the Civic Music Association. This association, in addition to sponsoring work by the Young People's Orchestra, will present local artists in free Sunday afternoon concerts at the Art Institute, Feb. 18, March 18 and April 8. Mr. Smith is also the new director of the Lyric Male Chorus, which will be heard at the Auditorium April 21.

The Young People's Orchestra, conducted by Milton Rusch, is composed of

(Continued on page 180)

ATLANTA'S ACTIVITIES POINT TO A RESURGENCE OF MUSIC

Phenomenal "Come-back" Experienced in Current Season—Audiences Spend Money for Concerts More Lavishly Than in Former Years—Guests of Renown Make Appearances—Participants in School Programs to Number Thousands

By HELEN KNOX SPAIN

ATLANTA, Feb. 5.—The season of 1933-1934 has been a phenomenal concert "come-back" so far, and all indications point to a continuance of the record for the last half of the period.



Elliott's Peachtree Studio
Marvin McDonald, Manager of the All Star Concert Series in Atlanta

Audiences have turned out in droves, spending money for the most expensive seats, singly and for season-tickets, in a manner not experienced for several years.

Marvin McDonald, manager of the All-Star Concert Series, sponsored by

the Atlanta Philharmonic Society, will present Maria Jeritza and Walter Gieseking in a joint recital, on Feb. 15, and the Monte Carlo Ballet Russe some time in March.

The listing of this series included Giovanni Martinelli and Gladys Swarthout in a joint concert, Oct. 20; the



Lawrence G. Nilson Directs the Music in the Public School System

Don Cossack Russian Male Chorus, Nov. 15; Sergi Rachmaninoff, Dec. 7; Aida by the Chicago Opera Company, Jan. 8; Fritz Kreisler, Jan. 23. Mr. McDonald also presented the Chicago Opera Company in a week's series from Jan. 8 to 13; and Dr. Josef Hofmann on Feb. 1.

The Atlanta Music Club, Mrs. Howard Claude Smith, Jr., president, will close its season with Nathan Milstein on March 13. The club's listing has included José Echaniz, Oct. 12; matinee and evening performances of the Minneapolis Symphony, Eugene Ormandy, conducting, Feb. 2; and the sixteen mu-



Mrs. Howard Claude Smith, Jr., Is President of the Atlanta Music Club

sicals and study programs by local artists.

Summer Opera Discussed

In addition to sponsoring the All-Star Concert Series and the week's engagement of the Chicago Opera Company, the Atlanta Philharmonic Society, Victor H. Kreigshaber, president, has a season of four concerts. Two are to be given by the orchestra, Georg Fr. Lindner, conductor. The choral unit, under the direction of Lawrence G. Nilson, will give Robin Hood in March and Elijah later in the season.

There are rumors that Atlanta will have a season of light opera in the summer, with local musicians and guests engaged for principal roles.

Lawrence G. Nilson, director of music in the public school system, is planning, with his assistant, Ruth Weegand, several interesting events for the spring. There will be a concert by 1,500 singers chosen from the elementary schools on April 5; singers to the number of 1,000 from the senior and

junior high schools will appear on April 6; and the All-Star Chorus on April 13. In National Music Week, a concert will be given by the City-wide String Ensemble of 100 pieces.

The Emory Glee Club and Little Symphony will give the annual Atlanta spring concert and will tour the southern states. There is some talk of a European tour during the summer.

National Music Week

National Music Week will be sponsored by the Woman's Division of the Atlanta Chamber of Commerce. All schools, choir directors, and individual artists participate in these programs.

The Alkalest Celebrity Series, Russell Bridges, president, will present Marion Talley on March 11. Uday Shan-Kar and his dancers appeared on this series on Jan. 14.

The annual MacDowell Festival, sponsored by the Georgia Federation of Music Clubs, will be held at the Atlanta Woman's Club, under the direction of Evelyn Jackson, first vice-president of the Federation, the first week in March.

Miss Jackson will also direct a Concerto Festival in the spring, when children and older students will come from all parts of the state for the opportunity to play a concerto with an orchestra. This year Miss Jackson has selected the D Major Concerto by Mozart.

The Georgia Chapter of the American Guild of Organists, of which Charles Sheldon, Jr., is the head, will present a series of recitals in the spring.

Oratorio Is Sung in Quinter, Kan.

QUINTER, KAN., Feb. 5.—A very successful performance of The Messiah was given by the Quinter Community Chorus in the Church of the Brethren recently. Maurice Faulkner conducted with fine musicianship, and the soloists sang effectively. They were Ida Marie Wickizer, Martha Wright, Mrs. H. E. Malloy, Wilmer Ikenberry and H. E. Malloy. Mrs. Carl Cox was at the piano.

Spirit of Unification Dominates Music Season in Milwaukee

(Continued from page 179)

128 players from the orchestras of the various schools, and holds rehearsals throughout the school year each week. One concert has been given this season. Another will be presented, free to the public, in April. Five of the players have graduated to places in professional orchestras. This year Dorothy Hauser, talented fifteen-year-old pianist, will appear as soloist.

The music revival of the parochial schools, which last year enlisted the efforts of 2,500 youthful musicians, will also be held next year. Meanwhile, under the direction of Otto A. Singenberger, some 3,000 students receive class instruction in music in the various Catholic schools. The Lutheran and other church schools also train children in music.

Professional music production also will benefit in such work as the training of music teachers at the State Teachers' College here. The student symphony orchestra, under Hugo Anhalt, gave a concert on Jan. 24 and will present another at a date not yet set. Under direction of Carle Oltz, dean of the music college, the students will present a five-day festival during May, engag-

ing the orchestra, college band, madrigal singers and an a cappella chorus.

Choral Groups Active

Another local development that is notable is the new Marquette university chorus, organized under the conductorship of Alfred Hiles Bergen. The chorus devotes interest mainly to classics. This group, a solo feature of a Chicago symphony concert here last season, was one of the organizations chosen to represent the city at the Century of Progress Exposition in Chicago. The group, numbering 250 voices, will present a Lenten program, and a spring concert, date not yet set. Mr. Bergen, able organizer as well as director, is reported the leader of the projected new male chorus, which your representative understands is about to be announced.

Emerging as an exceedingly able conductor is Miss Pearl Brice, widely known here as a skillful violinist and teacher. Miss Brice has developed a very well-balanced and finished symphonic ensemble in the MacDowell Club's women's orchestra, and proved herself a most interesting interpreter. The orchestra is a fine adjunct to the club, which now provides a school for

orchestra training as well as an opportunity for solo experience for vocalist and instrumental performer. The orchestra plays on March 8 at the Athenaeum, and is scheduled for several concerts at the Layton Art Gallery.

Free Concerts Given

In addition to the free public concerts at this gallery, and at the Art Institute, opportunity to hear free public programs is offered at the YWCA auditorium, where the International House presents, on alternate Sunday evenings, programs by various national groups of musicians developed here under leadership of Marion Naprud, with an advisory assisting committee of prominent citizens numbering one hundred. Singularly successful has been the operatic division, which engages representatives from all the various national music groups. An opera chorus of one hundred, with principals from their own ranks, has been organized under the general direction of Lorna Hooper Warfield, and has given several productions of fine light operas with striking success, artistically and financially. On April 9 and 10 the organization will present Herbert's Fortune Teller at the

Davidson Theatre. Charles Berenger is the producer, and Glenn Welty the musical director.

Especially worthy of note are the chamber musicales at Goodrich Hall of the J. Erich Schmal ensemble. Charles Dodge is preparing a recital program.

Edmund Gram is presenting a series of children's lecture recitals at Steinway Hall here in conjunction with the Juillard Foundation. Carl Friedberg was the first artist; Olga Samarooff or Josef Lhevinne is to be the next. All in all, things are looking very sanguine for music in Milwaukee.

Artists Give Program at Meeting of Chicago Bohemians

CHICAGO, Feb. 5.—Rudolph Ganz, Mischa Mischakoff, Daniel Saidenberg and Oscar Colcaire gave the musical program at the regular meeting of The Bohemians in the Great Northern Hotel recently. Mr. Ganz played Brahms's Third Sonata for piano and violin with Mr. Mischakoff, and Beethoven's Sonata in G Minor for piano and cello with Mr. Saidenberg. Tenor songs were sung by Mr. Colcaire. M. M.

NOTABLE CONCERTS LISTED IN PORTLAND, ME.

Nordica Memorial Festival in May to Bring Appearances of Renowned Artists—Teachers Association Sponsors Initial Series—Symphony Orchestra Has Active Season—Clubs Arrange Artistic Events

By AROLYN W. JOHNSON

PORTLAND, ME., Feb. 5.—Plans of considerable proportions are being made to hold a Nordica Memorial Festival on May 8, 9 and 10 in City Hall. It is intended to bring to this city a group of renowned artists to take part in this three-day program, which will also include the appearances of many local organizations. Wilfred Tremblay is chairman of the committee which plans to present at that time Ernestine Schumann-Heink, contralto; Grete Stueckgold, soprano; Richard Crooks, tenor; Albert Spalding, violinist; players from the New York Philharmonic-Symphony and others.

The Portland Music Teachers' Association is sponsoring its initial concert series this year, bringing to this city musicians who are celebrated in the concert field. The series opened with the appearance in January of Nelson Eddy. On Feb. 12 Eunice Norton, pianist, is to be heard. The concluding recital is scheduled for March 5, when Sylvia Lent, violinist, will be presented.

Alfred Brinkler is president of the association. Assisting him in arrangements for the series are members of the board of directors: Rupert Neily, Ann



Kennedy

Alfred Brinkler, President of the Portland Music Teachers Association, and Director of the Men's Singing Club and Polyphonic Society

Neily, Marcia Merrill, Howard W. Clark, Alfred Morang, Mrs. Ellen Doten, Mrs. Gladys Russell Cook, Frank J. Rigby and Mrs. Sarah Scribner.

Mr. Brinkler also directs programs given by the Portland Men's Singing Club and the Polyphonic Society.

Clubs Combine in Program

The joint activities of members of the MacDowell Club and the Kotz-

schmar Club will be combined in a program of excerpts from light operas on Feb. 6. This concert is to be in charge of Howard W. Clark, assisted by a committee from both clubs.

On the evening of March 6, in the Parish House of the State Street Congregational Church, there will be given a program of works by Dr. Latham True, a former resident of Portland now living in California. The program is being arranged by the Kotzschmar Club, assisted by members of the Portland Rossini Club. Fred Lincoln Hill is general chairman. Dr. True was long affiliated with the musical life of the city, and was formerly a president of the Kotzschmar Club.

Special programs in the outline of the Portland Rossini Club for the remainder of the season include a choral program on March 15, when the club chorus will be heard under its conductor, Mrs. Marion W. Theis. Assisting on the program will be Alice White Hay, pianist, and Barbara Hatch, cellist. On April 26 the spring concert, which always marks the close of the Rossini Club season, will be given. Gertrude L. Buxton, chairman of the program committee, is in charge assisted by Mrs. Gladys R. Cook and Mrs. Margaret W. Johnson.

A concert by members of the Polyphonic Society, Alfred Brinkler conducting, is planned for some time in April.

Symphony in Tenth Year

Now in its tenth year, the Portland Symphony is having one of its busiest seasons. Three concerts are scheduled for this city: the first for the first week



Kennedy

Howard W. Clark is Chairman of the Light Opera Program of the Kotzschmar and MacDowell Clubs in Portland

in February. The second will be given the last week of the month. The last is to be heard the last week in March. Two out-of-town programs have already been arranged. The orchestra is directed by Charles A. Warren, of Brunswick. The president of the organization is Percy D. Mitchell. Harold Lawrence serves as business manager.

Directed by Rupert Neily, the Women's Choral Society has two programs for this season, the first being scheduled for early in February, with Debussy's *Blessed Damsel* included in the program as well as works by Strauss, Bizet and Mr. Neily. The second concert is planned for May.

MUSICAL ACTIVITIES IN BALTIMORE SHOW STRIKING TREND OF PROGRESS

(Continued from page 139)

to coast network program in the near future.

Sascha Jacobsen, violinist, is scheduled for a series of concerts over WBAL, this engagement resulting from his recent appearance as soloist with the Baltimore Symphony.

Plans for Opera Season Under Way

As Baltimore has had thirteen consecutive seasons of opera without a deficit, there is every reason to suppose that the Metropolitan Opera Association will again visit Baltimore this spring. Mr. Huber, who among his many duties as director of municipal music finds time to serve as local manager for the Metropolitan engagements, reports a recent conference with Edward Ziegler of the Metropolitan Opera Association indicating that in all probability a series of dates will be booked at the Lyric Theatre.

The Lyric Theatre which is Baltimore's largest concert hall has had a very active year and its executive board is quite happy over the extensive booking this season.

Through the managerial interest of the T. Arthur Smith Concert Bureau, our local calendar contains bookings for the Philadelphia Orchestra, Leopold Stokowski, conductor, the Boston Symphony, Serge Koussevitzky, conductor, and the National Symphony Orchestra, Hans Kindler, conductor. It is through the untiring efforts of Elizabeth Ellen Starr, who as counselor for these visiting orchestras has built up a clientele, that growing interest in these concerts has been aroused. Miss Starr has ap-

proached various associated cultural groups and through her labor has made possible attendance for many music lovers. The T. Arthur Smith Concert Bureau also announced the appearance of Uday Shan-Kar and his company of dancers at the Lyric Theatre. This management is also sponsoring the local appearance of the Clara Tree Major Children's Theatre of New York in the presentation of four operettas for children to be given at Ford's Theatre during February, March and April. Among the bookings of the T. Arthur Smith list local attention is focused on the season of concerts given by the National Symphony Orchestra. John Charles Thomas, Rose Bampton, and Alexander Sklarevski are listed as soloists for this series.

Civic Opera Announces Season

The Baltimore Civic Opera Company, Eugene Martinet, director, announces its spring program with performances of *Rigoletto*, *La Favorita*, *La Traviata* and *Il Trovatore*. An opera, *Swing Low*, by Emanuel Wad and Elmer Greensfelder was recently given by the group with much success, eliciting wide praise.

The Bach Club, in its fourth season, is presenting a series of five concerts which include appearances of the Hilger Trio, the Leroy Trio, Myra Hess, pianist, the Bach Club Ensemble and the Budapest Quartet. William Wirtz is president of the Bach Club. These concerts are given at Cadoa Hall.

Chamber Guild Formed

Another instance of the desire for musical development is shown in a new-

ly formed organization, the Chamber Music Guild which has started with an ambitious list of dates, presenting Artur Schnabel in an all Beethoven program, Ossip Gabrilowitsch and Albert Spalding in a joint sonata recital, and two ensemble groups, the Compinsky Trio and the Aeolian Quartet, on Sunday evenings at Cadoa Hall.

William Albaugh, local manager, has arranged for a series of performances by the San Carlo Opera Company at the Lyric Theatre this spring, and has also booked the Monte Carlo Ballet, Fritz Kreisler, violinist, and the Vienna Sängerknaben at the Lyric.

University Orchestra to Appear

The Johns Hopkins Musical Association with the Johns Hopkins Orchestra which is under the baton of Bart Wirtz is planning concerts to be given in the near future at Maryland Casualty Auditorium and at the War Memorial. The program will include a manuscript composition A Hero's Espousal by Franz C. Bornschein.

Under the direction of J. Hendrik Essers the youthful organization at the Jewish Educational Alliance is gaining orchestral experience, and these players are planning interesting programs to be given at various community centres.

Music Club Active

In a survey of the musical life of Baltimore a definite recognition must be accorded to the work of the Baltimore Music Club. This season Mrs. C. Albert Kuper became president succeeding Mrs. Martin Garrett, who is now serving as chairman of the program committee. The calendar for the eleventh season of the club contains an appearance of the Curtis String Quartet, a Brahms Centenary program at

which Otto Ortmann, director of the Peabody Conservatory gave a biographical talk. Other events are a lecture on *The Genius of Beethoven* by Dr. A. R. L. Dohme, a recital by Marion Carley, pianist, a Russian program, a lecture recital by Mrs. Paul Cribbet and club artists, a recital by Jeanne de Nault, contralto, two programs by club artists, and a final program by the Baltimore Music Club Chorus under the baton of Franz C. Bornschein. On the last named occasion the *Rococo Romance* of A. Walter Kramer and the first local hearing of the vocal transcription of *Sleeping Beauty* which Mr. Bornschein has made of the well-known Tchaikovsky suite will be given. Besides these programs the Baltimore Music Club's calendar has scheduled a number of guest speakers including Frederick Arnold Kummer, Matthew Page Andrews, N. Bryllon Fagin, Dr. Raymond Pearl and Mrs. David A. Robertson.

Folk Song Recital Given in Louisville

LOUISVILLE, KY., Feb. 5. — At the Woman's Club on the afternoon of Jan. 17, Ellinor Cook gave a folk song recital as the second attraction of the music department, of which Mrs. Alex G. Barret is chairman. Miss Cook sang songs from four countries, France, Czechoslovakia, Spain and Russia, to the piano accompaniments of Maryann Shelly. The performers were garbed in costumes representative of the countries designated. The recital was greatly enjoyed by a large audience.

H. P.

Special programs of dancing were given at the Théâtre des Champs-Élysées last month in observance of the second anniversary of the death of Anna Pavlova.

First American Arabella in Austrian Opera

GRAZ, Austria, Feb. 1.—The Opera of this city, the capital of Styria, has added to its varied repertoire the latest opera by Richard Strauss, *Arabella*, which had its world premiere last June in Dresden and has since been given in Berlin, Vienna and other large music centres.

Graz, the second largest city in Austria, has the only permanent opera in the country, outside of Vienna.

The title role in the Graz performances of *Arabella* has been sung by the California soprano, Harriet Henders, who has been a leading member of the company for four seasons. She is the first American to sing the role anywhere, according to all available information. The Strauss opera has had six performances in as many weeks. Sharing with Miss Henders in its success has been the bass, Deszö Ernster,



Karnitschnigg

Harriet Henders as Arabella and Deszö Ernster as Graf Waldner at the Graz Opera

who sang the grateful part of Graf Waldner. These same artists appeared as Susanna and Figaro in the recent revival of *The Marriage of Figaro*.

of leisure, and about a score exist by the grace of God and an occasional windfall. There are critics, writers, editors, orchestral players, lecturers and business men among the miscellaneous balance, and of the entire seventy-eight, only seven are so situated that they can devote the better part of their energies to the art that they are attempting to practice.

When our composers are criticized for failure to produce important works, it might be borne in mind that it takes time to be a composer and that it is time that we lack. Only a man of exceptional physical endurance can work from five to nine hours a day, for five or six days a week, and still have any strength or enthusiasm left for so difficult a job as composing music. Only consider that it may take several hours to orchestrate a single page of a symphonic score (which may run to two or three hundred such pages) and that this labor is in addition to the effort involved in the actual composition of the piece. Add to this the labor of copying the score and the parts for each instrument and you will see in what sort of a predicament this lack of leisure places the creative musician.

Civilization Needs the Composer

I have spoken, throughout, only of those composers who are reasonably well known and are considered to be the leaders, in this country and in their field. If the truth were known about the more obscure figures, and concerning those still unheard of, I fear that the chronicle would be one of hand to mouth existence, blasted hopes and wasted efforts. It is a shabby way to use any well intentioned person and it is crassly stupid that so much potential ability and so much solid learning should be so lightly cast away as being of no conceivable use. No one expects to be paid for good intentions, and it is true that no one requested us to be composers, but the civilized human being needs the composer—although he seems not to realize it—and he needs all composers, even though they may be a little less than great. If a man with the potentialities of a Beethoven were to appear in this country, I, for one, do not believe that the fact would be recognized until he had been swamped under the tidal wave of futile occupations, which, in about ninety-eight cases out of a hundred, would be forced upon him, if he happened to have enough self-respect to try to support himself.

Anticipating that I may be charged with having presented only one side of the case, and with having called to witness situations that are abnormal (because of the present economic abnormality) I would like to refute this in advance, by presenting a few more statistics.

Foundations and Fellowships

Among agencies designed to assist creative artists, including composers, and whose efforts must be entered on the credit side of the ledger, are the various foundations, such as the John Simon Guggenheim Memorial Foundation, The Oberlaender Trust, The American Academy in Rome and the Pulitzer Foundation. Unfortunately, no complete records are at hand, but an examination of the activities, for five of the seven years since the organization of the Guggenheim Foundation, reveals the following facts. During these five years 222 Fellowships (including a few renewals) were granted, only twelve of which went to musicians. Of these twelve, ten were granted for creative work in composition.

After making the most generous al-

lowances for the probable grants by other organizations, the likelihood remains that no more than seven or eight composers can have such assistance in any one year, whether the times are normal or otherwise. This means that each of our 330 composers would have an average of one year of leisure out of each forty years.

Presuming that the composer is fortunate enough to receive a grant of some sort, he will have from \$1000 to \$2500 (dependent on the policy of the foundation) on which to live and travel. As most grants make it requisite that the holder spend the year in Europe, nothing less than \$2500 will suffice, and that leaves no margin for expenditures above those required for living and traveling. But this, after all, is in the nature of a charity and we must not quibble about the practicability of the aid that is offered, nor over the fact that the total amount of it is, at best, about what a first rate concert artist would have received for one appearance a few seasons back.

And Prize Contests

Then there are the wearisome (and occasionally nauseating) prize contests for compositions in this form or that, depending of course on what will best advertise the donor of the prize, the latter being usually some big corporation with an appetite for brass band generosity. Because of the hundreds of manuscripts entered in these contests a fair decision becomes an impossibility and, further, one may venture to surmise that unfairness is not always accidental. Occasionally a worthy composer reaps the benefit, but more often, the prize goes to some one who has no especial need of such help or to some one quite unworthy of consideration. Time and again the uselessness of most of these contests has been proved so conclusively that it is not necessary to detain ourselves further with them.

The Difficult Subject of Patronage

Of course there is the patron as one solution of the composer's problem. History has shown it to be a workable, if often unreliable, substitute for some sounder but as yet non-existent arrangement. Along with everything else connected with the economics of art, this feature has deteriorated today. Our patrons are too often fussy and whimsical patronesses who lead their pet artists so merry a chase that any other means of existence would be better for all concerned. There are a few who offer help with the greatest generosity and the utmost circumspection, but they are few, and those primarily interested in composers and their work are fewer still.

Then, too, an American finds it difficult (due, no doubt, to an adolescent mentality) to accept such an arrangement comfortably and few of native stock will deliberately ask for such assistance, it being uncomfortably close to charity in its implications.

I am well aware that I have been discussing no new state of affairs nor one that is limited to this country and this age. Three or four years ago, at the height of his popularity, no less noted a composer than Arthur Honegger stated he could by no means live, however meagerly, on the income from his compositions and that, were it not for the fact that he is independent of such income, he would be forced to abandon his career. The world over and in every age the same complaint has been made and it has always been true. But today we prate about our enlightenment so it would seem that we would no longer tolerate this lugubrious situation.

The Dilemma of the American Composer

(Continued from page 8)

creased by a scant hundred dollars because of their valiant labors in this field.

Evidently musical composition must be entirely a labor of love, but I do not advise trying to establish credit at your bank on the basis of your uncontaminated idealism.

Just how does a composer maintain life? A practical person may well ask that question, but I must confess that I am at loss to answer it. Composers become adept at living on the proceeds of non-negotiable musical securities that pay no dividends, and not infrequently I feel a mild surprise, when I discover them still alive and with enough to eat, and that fatalities from starvation seem to be relatively rare in the profession.

If it be urged that a composer might quite well earn a living by the practice of some other branch of music, I will not quarrel with the suggestion. I will only ask—quite meekly—for suggestions as to the proper way to cash in on the proposition.

Teaching—if He Can Get a Job

It is true that most composers are eminently fitted to teach—but to teach what? Why obviously the art of musical composition. Splendid! But just where and to whom will he teach it and who will pay him for his work? True, there are colleges, conservatories and schools, of various sorts, where this subject is taught. But the greater number of such positions go to men who are musical theoreticians, or who are primarily teachers and are musicians secondarily and almost by accident. The relatively few composers that fill such positions are not necessarily

fortunately situated. The pay is usually small, and to earn \$2000 a year the instructor must devote most of his time and practically all of his energy to his pedagogical duties. Frequently he must teach an instrument or two as well as the history and appreciation of music, and must perform the Lord knows what other duties in order to collect a minute salary check that he is not certain will be honored at the bank after he gets it. Private teaching, as far as the composer is concerned, is the least feasible of all pursuits, and I have no knowledge of a single case where a composer has succeeded in attracting a sufficient number of students to form a paying class.

It might be advisable to attempt to prove some of these statements and so let us return to our list of composers. Choosing only those whose source of income is known to me, I find that these number seventy-eight of the total 330. Slightly less than one-third of these devote the major part of their time to teaching and quite a few of them have rather good positions. However only ten of them teach subjects directly connected with the theory of composition. Several of them hold positions more administrative than pedagogical, and several are forced to teach in from three to five different schools in order to earn a decent income. None of them, I think it is safe to surmise, has any time during the school year to devote to composition.

In the Clear, They Are But Seven

Eleven of our seventy-eight earn a living as conductors, and about an equal number eke out an existence as concert artists. Of those still unaccounted for, two or three are gentlemen

REVIVING THE HOMESPUN MELODIES OF SICILY



Photographs by A. Maltese, Sicily

Wearing Traditional Peasant Costumes, Singers from Twenty Regions of Sicily Assemble Every Year for the Folk Song Festival Held at Syracuse Under the Baton of Maestro Genovesi, Choral Conductor of the Dopolavoro



SYRACUSE, SICILY, Jan. 25.—Choruses from some twenty different regions gather every year to take part in the festival of folk music held under the aegis of the Dopolavoro, an organization which gives to the working classes their cultural recreation. Few persons, with the exception of the singers themselves, have ever heard the

traditional songs which these peasants sing with impressive effect under the baton of Maestro Genovesi, choral leader of the Dopolavoro of Syracuse. The participants wear costumes which, like their dances, have been faithfully copied to the minutest detail from the old days. They come from factories, from shops and from offices; and they present, with a wealth of color, the

beautiful and simple melodies of the Anapo Valley.

Speaking of the development of the festival idea, Maestro Genovesi says, "It took time, and it took tact. I met the peasants easily enough. But would they sing or dance for me? No! No! I stayed among them for weeks before I could overcome their instinctive shyness. The first to respond was an old

man; but when he eventually sang a few phrases of a folk song for me, I did not dare to write it down in his presence. Day after day he sang a little more, and when I left him I would hide and preserve the melody I had obtained. Then his old wife sang; and thus I began to collect the material which now is used in the festivals."

GEST VERY

VIOLIN COMPOSITION IN AMERICA

(Continued from page 96)

this writer who is, primarily, a great harmonic colorist. His harmonic treatment has distinction always and there is something very lovely about its texture, sometimes almost improvisational in character, which imparts to it a certain intimacy and makes one feel, in places, that the work belongs more to the drawing room than the concert stage. There is a feeling of nobility and strength as the sonata draws to a quiet conclusion.

Bold Departure Into Modernism

In a sonata by Ernest Bloch, there is a bold departure into modernism. This work is stupendous in its complexity from almost every viewpoint. Bloch never seems lost in the woods. This great technical equipment is subservient to the thought to be expressed, and underneath all this modernism there is an unmistakable pulsation of vitality.

To the domain of impressionism Ernest Bloch turns with the same sureness that characterized his work in the pure classic style and gives us such mood pictures as his *Rejoicing*, *Contrition*, and *Exotic Night*. The last named, especially, because of its dreamy, shadowy intangible nature, is vividly atmospheric.

Albert Spalding, in his *Etchings*, reveals himself to be an impressionist of the same order. The modern element is finely blended with the old. In structure we have a theme with variations; but each variation, suggestive of its programmatic title, is so highly individualized that one is hardly conscious of its structure. There is no hint that the theme has been merely toyed or juggled with. Some of the variations are quite conventional in character and would seem to take their place more naturally in the field of pure classic writing, while others, notably in *Fireflies*, *Sunday Morning*, and *Ghosts*, there is a more pronounced use of sug-

gestion. *Fireflies* is a perfect little gem of impressionism.

I believe that impressionism, as it relates to violin music in America, is still in its infancy. Most of this work is apparently conceived at the piano which is more capable of giving the necessary tone-tint that will suggest the title of the composition, and the melodic line in the violin sounds as if it were simply an outgrowth from it. Therefore violinists must approach such compositions in the light of purely ensemble works alone. To demand violin parts which are thoroughly interesting in themselves (and this is the present tendency) is fatal to the impressionist. Violinists hold to this view more tenaciously as regards pieces in small form. They are strangely reluctant to allow the violin and piano to unite in ensemble, a union which alone can bring out the meaning and beauty of the work. Even the large mass of transcriptions leans toward the violin in which the piano is often reduced to a mere accompaniment, as in Chopin's *E Flat Nocturne*. This reluctance seems all the more unaccountable when our violinists are at once ready to give out and take with the piano in the sonata. To me, Carpenter's sonata, previously referred to, is indirect in the violin part alone, yet it is played because violinists are aware of its great harmonic and melodic worth in the piano, and the ensemble produces the satisfying effect.

Violinists, as a class, have hardly reached that stature of musicianship attained by our pianists. This is easily understandable. The pianist has everything under two hands while the violinist (and he may have no knowledge of the piano to start with) must be as thoroughly familiar with the piano part as he is with his own.

This want of musicianship is painfully evident when even some of our foremost artists take the final movement of the Mendelssohn or Bruch con-

certos so fast that it is quite impossible to hear, against the violin, those portions in the accompaniment which are rich in thematic development and which often completely overshadow the violin part in actual interest. One violinist seems to set the speed standard, as one would set the fashion, and others follow. When we have more violinists who are equally great as musicians and who, like our pianists, force us to listen polyphonically to whatever they present, then the impressionistic writer will be more universally accepted.

Adaptation of Idioms

It would add greatly to our achievements should some American composer wish to identify himself with rearrangements of the piano parts to many of our standard concertos. In the Mozart, Beethoven, Brahms, and Bruch concertos especially, the idiom of the orchestra has not been changed to fit the idiom of the piano. The editing is equally unsatisfying, and the dynamics undergo no change from the orchestra to the piano even when it is obvious, that in pianissimo passages given out to the string or brass section, the volume of the orchestra could hardly find its equivalent in the piano under the same dynamic indication. Such editing tends to destroy any sense of color as an ensemble because it obscures certain themes which should come out against the violin.

As to the cadenzas, I can quite agree with one celebrated violinist in regarding them as superficial, especially when they are separate sections in themselves and not built into the body of the movement as an integral part of it. Many of these cadenzas are too long, all out of proportion to the length of the movement, and I can only marvel that Mozart and Beethoven, with their innate sense of form, would allow their works to run the chance of being structurally marred in this way. Very often, too,

these cadenzas depart from the spirit of Mozart and Beethoven through an over-zealous desire for display. If these cadenzas could be shorter, which becomes increasingly imperative in Mozart where they are required in each movement; if all obvious display for its own sake could be eliminated and the cadenza possibly to be accompanied in spots, then I believe they would lend dignity to these works and plug up the glaring holes which they now contain. When the orchestral parts of these concertos are made to fit the piano in such a way as to sound as if written for it, similar to the treatment of the piano part in the standard sonata, we will have, as a result, great ensemble works which will more frequently and deservedly find their way on recitalists' programs.

While we are on this subject, would it not be refreshing, in regard to future transcriptions for violin and piano, to draw from American piano and song-writing for a change?

America has her obvious weaknesses. She is impulsive. There is an innate love for excitement and big things. America is prone to hero-worship, and there is, at present, much more than a normal crop of "foremost" American composers. The title has become cheap through over-use and the composer can regard himself fortunate who escapes the distinction. The American writer has to guard against those national defects which aim toward impulsive speed. There are no short-cuts in real art—we all know that.

It is an American characteristic to be brief. I believe this has been reflected in our music; there is certainly less padding and more consistent vitality throughout, both in large and small form. It is evident that the amount a composer produces means nothing unless such vitality is consistently maintained. Its quality alone determines his status. A composition in which all that is superfluous is scrupulously eliminated so that its every measure breathes inspiration, is a rare thing, especially in large form.

VISITING ARTISTS ENRICH TOLEDO'S SCHEDULE

New Concert Hall in the Toledo Museum of Art Becomes Centre of City's Music Life—Concert Course in the Peristyle Includes Imposing Array of Visiting Orchestras and Recitalists — Free Sunday Concerts Given—Town Hall Series Includes Soloists of Note — Messiah Presented With Great Success by Choral Society

TOLEDO, Feb. 5.—With the completion last season of its beautiful and commodious concert hall, known as the Peristyle, in the new east wing of the Toledo Museum of Art, that widely known institution has become the centre of musical activities in Toledo.

In the new hall the Museum is continuing its free Sunday concerts, which have become a traditional feature of each musical season in the city, and there also the institution is presenting a concert course which has included this season such notable attractions as Marcel Dupré, organist; the Cincinnati Symphony, Eugene Goossens conducting; and the Chicago Symphony, under Frederick Stock, with Mary Van Doren, head of the Museum's music department, as piano soloist. Yet to be heard are the Minneapolis Symphony, Eugene Ormandy conducting, on Feb. 13; the Budapest String Quartet, on March 2; the Detroit Symphony, Ossip Gabrilowitsch conducting, on March 13; and the Monte Carlo Ballet Russe.

As the Museum does not attempt to make a profit on this series, seeking only enough revenue from ticket sales to pay the actual cost of the events, it is possible to present the course at unusually low prices. Public appreciation of this bargain in great music is being manifested in capacity audiences.

Lecture-recitals Given

General direction of the series is by Mrs. Van Doren, a Juilliard graduate whose services were made available to the Toledo Museum through the gen-



Sauren
Mary Van Doren, Head of the Music Department of the Toledo Museum of Art

erosity of the Juilliard Foundation. Mrs. Van Doren also conducts each season two comprehensive series of lecture-recitals on music appreciation, one for adults and the other for children. These have been proving increasingly popular and their scope is extended each season. A grant from the Carnegie Corporation of New York has made possible much of this work.

The free concerts, which are given each Sunday during the season, are arranged by a Museum music committee and are presented by leading Toledo artists — singers, orchestras, chamber music groups and choral ensembles, giving their services without charge. The popularity of this series can be measured by the fact that the Toledo Choral Society's performance of The Messiah in December had to be repeated on a subsequent Sunday for the throngs who could not gain admission to the packed auditorium at the first presentation.

Another major concert course in Toledo is the Town Hall series, presented in Civic Auditorium under the management of Flora Ward Hineline. This

season the schedule includes Lily Pons, on Nov. 19, Jascha Heifetz on Dec. 3, Jose Iturbi on Jan. 14, Tito Schipa on Feb. 8 and Lotte Lehmann on March 11.

Besides the Toledo Choral Society led by Mary Willing Megley, the active

local music groups include the Eurydice Club, conducted by Mrs. Zella B. Sand; the Orpheus Club, a male chorus; the Madrigal Club, conducted by Herbert S. Boynton; the Toledo Philharmonic Orchestra, conducted by Joseph Sain-ton, and numerous other instrumental and vocal organizations which conduct regular rehearsals and make frequent public appearances.

ADVANCEMENT SYMBOLIZES ART OF MUSIC IN LINCOLN

Symphony Orchestra Receives Grant from CWA and Gives Two Series—University Choral Union Presents Oratorio—Nebraska Teachers Reorganize

By HAZEL GERTRUDE KINSCHELLA

LINCOLN, NEB., Feb. 5.—The Lincoln Symphony, Rudolph Seidl, conductor, is not only presenting its usual series of Sunday afternoon concerts, but is giving a second series of "pop" concerts in the Stuart Theatre, having



Howard I. Kirkpatrick Presides Over the University Choral Union



Mrs. Walter Gardner, Prominent Concert Manager in Lincoln

received a grant of \$3,000 from the CWA.

The Civic Concert Series will present Sigrd Onegin in March. The concerts are held at the St. Paul M. E. Church Auditorium. Willard Kimball is the executive secretary.

Mrs. Walter Gardner is one of the most progressive concert managers in the state. She not only plans future concerts for Lincoln, but will assist with Omaha appearances of artists.

The University Choral Union, Howard I. Kirkpatrick, conductor, gives two open concerts a year. The most recent was a presentation of The Messiah during the Christmas season.

As the Nebraska Music Teachers' Association was associated with the convention recently held here by the Music Teachers' National Association, the Nebraska body will hold no 1934 meeting. Edith Lucile Robbins, the president, will appoint fifteen members—to include Parvin Witte and Homer Compton, present officers—as a committee to plan for future elections of officers and the reorganization of the association. The committee is to report in the late spring.

The University Band under Will Quick recently gave its annual open



Rudolph Seidl Conducts the Lincoln Symphony in Seasonal Concerts

concert at the Coliseum. Over 7,000 "old grads" were present.

Emanuel Wishnow is first violinist and director of the Lincoln String Quartet which is fulfilling many engagements in Nebraska. The Quartet played twice at the M.T.N.A. convention. Mr. Wishnow is also concertmaster of the Lincoln Symphony, and was soloist at the first concert of the year, playing the Lalo Symphonie Espagnole.

The High School Choirs, under the direction of William Tempel, are planning important appearances in the spring session.

A prominent young peoples' musical organization in the state is Babich Boys' Band, which, under the direction of Arthur J. Babich, has given more than half a hundred concerts.

BALTIMORE GREETES KINDLER AS GUEST

National Forces of Washington Heard With Enthusiasm in Varied List

BALTIMORE, Feb. 5.—The National Symphony of Washington, conducted by Dr. Hans Kindler and with Rose Bampton as soloist, appeared in the Lyric Theatre on Jan. 24 before a large audience.

The program began with Mozart's Cassation, which was played with effective grace. In contrast, Beethoven's Prometheus Overture seemed sturdy. The lilt of the Waltzes from Der Rosenkavalier and the romantic surge of Tchaikovsky's Francesca da Rimini gave Dr. Kindler opportunities for individual and colorful interpretations. The orchestra responded splendidly to his demands, and the audience found emotional delight in the various moods projected.

Miss Bampton's voice and her charming stage presence won instant approval. In acknowledgment of the prolonged applause, she added Wagner's Träume to her scheduled presentations.

Maria Olszewska gave the program

at the twelfth Peabody recital on the afternoon of Jan. 26. This was Mme. Olszewska's first local appearance in recital, and the public showed its keen interest in her art. Frank Bibb was at the piano, rendering invaluable co-operation.

FRANZ C. BORNSCHEIN

Johns Hopkins Orchestra Heard

BALTIMORE, Feb. 5.—The public concert given by the Johns Hopkins Orchestra at the Maryland Casualty Auditorium on Sunday afternoon, Jan. 28, attracted a record attendance. Bart Wirtz conducts this enthusiastic musical group, and its playing shows marked progress under his guidance. Elizabeth Bolek, soprano, also gave much pleasure.

F. C. B.

Hartford Hears Recital by Lawton

HARTFORD, Feb. 5.—R. Augustus Lawton, appearing before the Piano-forte Club on Jan. 19 in his first local recital for seven years, was impressive in works by Gluck-Saint-Saëns, Bach-Heinze, Beethoven, Schubert and Chopin.

J. F. K.

MUSIC IN RICHMOND SHOWS MARKED CHANGE

Unprecedented Number of Musical Events Listed on Local Schedule — Symphony Has Closed Successful Season—New Orchestra Launched under CWA Auspices—Resident Artists Active—State Choral Festival Planned—Visiting Recitalists Numerous

By MATE B. BRANCH

RICHMOND, Feb. 5.—There has been a decided change in the nature of Richmond's musical activities within the last two years. Formerly the guest artists were the central topic of interest, and the series of con-



Wheeler Beckett, Conductor of the Richmond Symphony Orchestra

certs, scattered with regularity throughout the season, were subscribed to and anticipated long in advance. From one concert to the scheduled date for the next no one expected to have more music sandwiched in at the last moment, because Richmond was considered too "small town" to support a larger number of recitals. Unexpected things are now happening with such rapidity that most people feel that we are having a little musical revolution of our own. We are still indebted to the guest artists, we still look forward to the announced dates with eagerness, but we are also becoming acutely aware of our local abilities and talents; and there seems to be a constant stream of musical surprises.

CWA Orchestra Formed

Of course our exciting little revolution has an economic basis too. The Civil Works Administration has recently appropriated \$20,000 to give employment to Richmond musicians, and the hurried plans to spend this sum are both varied and extensive. Miss Franklin Woodson, conductor of the Richmond Civic Orchestra, has selected a group of eighty musicians, and is at present at work training them into form to give free orchestral concerts at the Mosque Auditorium. Band concerts, chamber and choral music will also be available to the public at large, and very special emphasis is being placed on the educational aspect of music. Instructive work is being offered in all the major recreation centres of the city, for both white and colored,



John Powell, Composer-Pianist, Who Is Active in the Musical Life of Richmond

and this also is given without charge.

It is hoped that this generous grant from the Government will include several carillon concerts to be given by a Richmond carillonneur on the lovely instrument, which is Virginia's War Memorial.

Although the season is closed as far as the Richmond Symphony is concerned, the organization, which is under the able leadership of Wheeler Beckett, is even at the present moment a vital part of our musical consciousness. We live very happily in retrospect, and are therefore making tangible plans for the future. This group also plays an important role in making music available to increasingly large audiences, because

of its policy of maintaining popular prices.

Plans are well under way for the Virginia State Choral Festival, which will be held in Charlottesville during the last week of April. There will be five concerts, including the annual gathering of folk musicians, and the Virginia composers' program. In several parts of the state large groups are meeting to sing the Brahms Requiem Mass. John Powell is directing the Richmond group. In the actual performance this great choral work, the focal point of the festival, will be led by Dr. T. Tertius Noble.

The Musicians' Club has brought three important artists to Richmond: Gladys Swarthout, Mischa Elman and Walter Gieseking. John Goss and his London Singers will complete the series on March 13. Other events on the club's calendar consist of programs representing various schools in music history. The next to be heard will include the Viennese composers. This will be followed by a program of modern French composers on March 20, and the last recital on May 15 will be devoted to Virginia composers. The purpose of these programs is largely an educational one. Michaux Moody has fortunately arranged his series of concerts to come at a time when the pace of music in Richmond usually begins to slacken. After the concentrated weeks of symphony and opera in December and January, there will be no sense of anti-climax this year. The National Symphony Orchestra, Hans Kindler conducting, will be heard on Feb. 6. On Feb. 22 the Monte Carlo Ballet Russe is scheduled. Efrem Zimbalist will give a violin recital on March 12, and Nelson Eddy, baritone, gives the final concert of the series on April 16.

NEWARK'S ACTIVITY GREATER THAN EVER

New Jersey Concerts Are Given on Generous Scale to Big Audiences

NEWARK, N. J., Feb. 5.—"Newark has never seen so much musical activity," remarked a prominent citizen recently. Thanks to the CWA, Newark and all the rest of Essex County have been hearing concerts regularly, and indications point to permanent additions to the musical life of the community as a result. Peter A. Smith, county director, adopted the idea after plans were presented by David I. Kelly, secretary of the Essex County Park Commission, under whose direction concerts are given in the parks every summer. They made Philip Gordon musical director of the project.

The Newark Civic Symphony conducted by Mr. Gordon, gives weekly concerts, acquainting large audiences with the standard symphonies and other works. Concerts, given on Thursday evenings, are scheduled in such auditoriums as Wallace Hall, Fuld Hall, and Mutual Benefit Auditorium, and in other communities in Essex County, notably East Orange, Maplewood and Millburn.

Clubs Sponsor Programs

These symphony concerts have enlisted the interest and co-operation of prominent music lovers, and musically important organizations assume the artistic sponsorship for some of the programs. The New Jersey Federation of Music Clubs, Mrs. Fred J. Rankin,

president, has already sponsored a concert. Actively interested are the Music Educators of New Jersey, Lester B. Major, president; Mrs. P. O. Griffith, president of The Contemporary, and Gertrude Hale of Maplewood.

Other concert activities in Newark continue unabated. The two notable series sponsored by the Y.M. & Y.W.H.A. draw large audiences, the former being a series of concerts by major artists and the latter a "pop" series. Harry Friedgut, educational director of the Y.M. & Y.W.H.A., has charge of the active management. The "Y" also presents occasional concerts by its own orchestra of students conducted by Mark Silver, who also leads the Hazomir Choral Society.

New this year is the series of Sunday afternoon musicales presented free to the public in the Newark Museum under the direction of Mrs. Rodney Saylor. Large audiences have been attracted to these attractive chamber music events.

Choral organizations are flourishing as vigorously as ever. The Lyric Club, with Mrs. Charlotte Kirwin as president and George Mead as conductor, gives two concerts, one in January and one in April. This chorus of 150 women's voices is one of the oldest in New Jersey. The Orpheus Club, widely known male chorus, gives a series under Frank Kasschau. Lincoln J. Roys is president.

The Newark Music Foundation unfortunately found it advisable to discontinue its activities, but the Music Foundation Chorus continues, with

Robert Crawford, baritone, as conductor. The organization recently gave the opera Martha, and indications are that other productions may be expected.

Rodney Saylor's Bach Choir is also active, planning a performance of the B Minor Mass for the spring.

P. G.

Series in East Orange

Scheduled for Year by

Mrs. William S. Nelson

EAST ORANGE, N. J., Feb. 5.—Mrs. William S. Nelson, whose Tuesday



Mrs. William S. Nelson Continues Her Tuesday Morning Concerts in East Orange

morning concerts in the Hotel Suburban have been outstanding features of the musical life of this community, has already outlined her series for next year. She will present Ossip Gabrilowitsch, pianist, on Nov. 6; Winifred Cecil, soprano, and Gregor Piatigorsky, 'cellist, on Dec. 4; and, on Jan. 7, 1935, an operatic star whose name will be announced later.

P. G.

New Jersey Orchestra Attracts in Montclair and Orange

MONTCLAIR, N. J., Feb. 5.—Russell B. Kingman, president of the New Jersey Orchestra, has just cause for pride in the organization he has developed. Under the direction of René Pollain, the orchestra gives three concerts in Montclair, repeating them in Orange, and always before audiences that fill the large auditoriums. Eminent soloists appear with the orchestra. The Orange series is practically sold out every year.

P. G.

Rubinstein Club Gives Morning Musicales

An artistic program was heard at the morning musicale given by the Rubinstein Club, of which Mrs. William Rogers Chapman is president, in the Waldorf-Astoria on Jan. 24. The program, under the direction of Mrs. Lutie Humbert Fehheimer, was effectively begun by a choir of sixteen which sang music by Gaines and Penn and later was heard in works by MacDowell and Weaver. Marian Kennelly, a pupil of Mme. Alice Garigue Mott, gave the Jewel Song from Faust. Mozart's Das Veilchen, and the Vanka Song were the contributions of Ada Weingaertner. Mrs. E. J. Bough chose Bizet's Agnus Dei. Marie Zanes' piano solos were a Prelude by Debussy and Rush Hour in Hong Kong by Chasins. Hazel Nuttal gave Biblical readings. Accompanists were Katherine Kerrin Childs, Ina W. Fillmore and Maurice La Farge.

Passed Away

Eleanora de Cisneros

Eleanora de Cisneros, mezzo-soprano, a former member of both the Metropolitan and Manhattan Opera companies, as well as of prominent organizations in Europe and South America, died at the Club House of the American Woman's Association, New York, on Feb. 3, after an illness of several weeks.

Mme. de Cisneros, whose maiden name was Eleanor Broadfoot, was born in New York, Nov. 1, 1880. Her voice was discovered by Francesco Fanciulli, her first teacher, when she was a student of St. Agnes' Seminary in Brooklyn. She later studied with Mme. Murio-Celli. When only nineteen, she was brought to the notice of Jean de Reszke who arranged for an audition with Maurice Grau, then manager of the Metropolitan. Grau engaged the young singer, and she made her first appearance at a Sunday Night Concert in January, 1900. Her operatic debut was made with the company as Amneris in Philadelphia shortly after. Her first New York operatic appearance was a Lola in Cavalleria Rusticana with Calvé. She was credited with being the first American singer to appear at the Metropolitan without any foreign training.

In 1901, after her single season at the Metropolitan, she married Count Francesco de Cisneros of Havana and went abroad for further operatic experience. A successful debut in Turin as Amneris was followed by an engagement in Milan where she sang Santuzza. She fulfilled many engagements throughout Italy the same season. The following season Mme. de Cisneros sang in Rio Janeiro and in Lisbon. London heard her first at Covent Garden in 1903, and for five succeeding seasons. She made guest appearances in Vienna and refused a five-year contract. Mme. de Cisneros then sang at La Scala, creating the role of the Countess in the first Italian performance of Tchaikovsky's Pique Dame and the name part in the world-premiere of the d'Annunzio-Franchetti La Figlia di Jorio.

After two seasons with the Manhattan Opera Company, Mme. de Cisneros returned to La Scala, where she created Klytemnestra in the premiere there of Strauss's Elektra and was engaged for Princess Eboli in the revival of Verdi's Don Carlos at the San Carlo in Naples.

During the season of 1910-1911, she sang with the Chicago-Philadelphia Company, then went to Australia on a concert tour with Melba. In the spring of 1914, she sang at the Théâtre des Champs-Élysées in Paris and the following year in Havana. About six seasons ago she returned to La Scala, where she sang Herodias in Strauss's Salome with Toscanini conducting.

She is survived by her husband and an adopted sister, May Johnson.

Edmund J. Myer

LOS ANGELES, Feb. 5.—Edmund J. Myer, a picturesque figure known over the country as a veteran singing teacher, writer and lecturer, died here on Jan. 25 after a heart attack. He had reached his eighty-ninth birthday the previous Sunday, but was active until his death. He attributed his health to his system of breathing.

Known as a pioneer in the summer school field, Mr. Myer had had a long and varied career. He was born in York, Pa. For many years he taught in Carnegie Hall, New York, spending his summers first at Round Lake, N. Y., and returning there for several seasons after twenty-four years at Point Chautauqua, N. Y. Associated with him in his summer work were A. Y. Cornell, his assistant, who later succeeded him at Round Lake, and Frederick H. Haywood, both well known in the New York teaching field.

About 1908 he went to Seattle, returning later to New York to bring his pupil, Theo Karle, tenor, formerly in concert and now on the staff of the Columbia Broadcasting System. Mr. Myer returned to the West Coast, this time to Los Angeles, more than a decade ago. Since

then, he had taught all over the country, going by airplane to Buffalo and Denver, where he held summer sessions.

His vigor, good temper and charming personality made him well loved by all who came in contact with him. He was the author of nine books on the singing voice, the best known being Vocal Reinforcement, The Voice from a Practical Standpoint and the Renaissance of the Vocal Art, which he used for a text at summer sessions. He is survived by a daughter, Ethel, who was his accompanist for years, and a son, Edmund J., Jr. Others of his pupils were the late Chauncey Olcott and Edna Zahm, soprano.

Frederick Maxson

PHILADELPHIA, Feb. 5.—Frederick Maxson, organist and choirmaster of the First Baptist Church for more than thirty years, died on Sunday, Jan. 21, of heart disease shortly after he had completed the morning service. Mr. Maxson was seventy-one.

He was born in Beverly, N. J., and had studied under Charles Jarvis and Dr. David D. Wood, later going to Paris for study under Alexandre Guilmant. He had previously held, in this city, the posts of organist in Christ M. E. and Central Congregational churches. Mr. Maxson was an Associate of the Royal College of Organists in England, a Fellow of the American Guild of Organists, and a member of the American Organ Players' Club, being chairman of the club's examination committee for more than twenty years. He taught organ and theory at the Leefson-Hille Conservatory.

William E. Fust

MINNEAPOLIS, Feb. 5.—William E. Fust, prominent in musical affairs in this city for more than fifty years and father of Meta Schumann, teacher of singing in New York, died recently. He was born in Harbor, Germany, in 1862, and had made Minneapolis his home since he was twenty. Mr. Fust was his daughter's first teacher, and for many years was bass soloist at the Hennipin Methodist Church when the late Emil Oberhoffer was organist there. He had also been choirmaster in St. John's Evangelical Church, and was associated as conductor with the Minneapolis Liedertafel and the Schweizer Gruelti, the Swiss singing society. In the business world Mr. Fust was affiliated with the Minnesota Sugar Company at Chaska.

Mrs. Eva Maier

BUFFALO, Feb. 5.—Mrs. Eva Maier, mother of Guy Maier, pianist, died on Jan. 17 after a long illness. She was eighty years old. Mrs. Maier had always taken the utmost interest in her son's musical work. The funeral was held on the afternoon of Jan. 19. Mr. Maier was scheduled to give his Musical Journey in Spain on the evening of that day as a benefit for the First Settlement Music School, and rather than disappoint his audience bravely fulfilled the engagement. M. M. H.

Mrs. Frederick Kranich

WINTER PARK, FLA., Feb. 5.—Mrs. Olga A. Rohe Kranich, widow of the late Frederick Kranich, formerly president of the piano manufacturing firm of Kranich & Bach, New York, died suddenly on Jan. 25. While Mrs. Kranich had lived in Hohokus, N. J., for several years, she had maintained an active interest in women's clubs in New York.

Mrs. Catherine McLeod

CHICAGO, Feb. 5.—Mrs. Catherine McLeod, mother of Margie A. McLeod, representative and correspondent in this city for MUSICAL AMERICA, died on Saturday, Jan. 27.

Jane Hading

NICE, Feb. 1.—Jane Hading, eminent actress, died recently. Mme. Hading began her career as a singer. After graduating from the Marseilles Conservatoire, she appeared in operetta and later in grand opera. She created the leading role in Saint-Saëns's Phryné at the Opéra-Comique in 1893. She retired from the stage shortly before the war.

MILWAUKEE FORCES SUSPEND PROGRAMS

Philharmonic Concerts Abandoned for Balance of the Present Season

MILWAUKEE, Feb. 5.—The Milwaukee Philharmonic Orchestra, conducted by Frank Laird Waller, who in five years made the organization one having an important civic interest, will definitely not give any concerts this winter.

The Philharmonic Orchestra Association recently took action in court to assign its assets to creditors, and this means the end of Philharmonic concerts for the present, and perhaps permanently, unless the resourceful Mr. Waller finds guarantors to take the place of Herman A. Uihlein, who in five years contributed \$32,500.

Mr. Uihlein had resigned as head of the association, and was succeeded by William A. McMullin. A campaign was undertaken late in November to sell season tickets for a winter series of concerts. Delay caused by uncertainty as to guarantors proved to be a serious handicap in securing subscribers, however. Although many were obtained, it was decided to disband when C. H. Wenzel, advertising solicitor, came forward with a claim for \$950 which he asserts is due him for a contract to supply programs for this season's concerts.

Summer Season a Success

The orchestra gave, with great success, a long season of summer concerts last year at Eagles Club Auditorium. The series was originated by Frank Laird Waller and promoted by R. S. McCarthy, former New York theatre man. Well known musicians acted as

Theodore Szanto

PARIS, Feb. 1.—Theodore Szanto, Hungarian pianist and composer, whose opera, Typhoon, was given in Mannheim in 1924 and in other German theatres, died recently. Mr. Szanto was born in Vienna, in 1877, and studied in Pest. He left the unfinished score of an opera, the Simoun. He had made his home in Paris for many years.

Mrs. Edgar Grauert

MIDDLESEX BOROUGH, N. J., Feb. 5.—Minna Gramm Ehrlicker (Mrs. Edgar) Grauert, formerly a concert pianist and associated with the Boston Symphony, died on Jan. 19. She was sixty-eight.

William B. Colson

CLEVELAND, Feb. 5.—William B. Colson, organist emeritus of the Old Stone Church, died on Jan. 12. He was a founder of the American Guild of Organists, and of the Music Teacher's National Association.

Rebekah Crawford

Rebekah Crawford, formerly head of the music department of the Crawford private school in Brooklyn, died on Jan. 24. She was eighty-eight.

Mrs. Clara A. Winslow

BINGHAMTON, N. Y., Feb. 5.—Mrs. Clara A. Winslow, mother of Pauline Winslow, composer, died recently at her home here. She was sixty-seven.

E. M. Corsi

BRUNSWICK, GA., Feb. 5.—E. M. Corsi, tenor, formerly associated with the Metropolitan Opera in New York, died recently.

Mrs. Janet M. Baldwin

SAN FRANCISCO, Feb. 5.—Mrs. Janet M. Baldwin, granddaughter of Francis Scott Key, died on Jan. 22. She was eighty-six.

soloists, capacity audiences attended. The season closed with a profit. All other seasons suffered losses. Contact with a large new public was established during the summer concerts.

The numerous friends of the orchestra hope financial difficulties may yet be ironed out. Musicians of the organization have under way a plan to return to the Eagles Club Auditorium, which is out of the down-town district, and play under the leadership of the orchestra's first 'cellist, Hugo Bach; but no formal announcement has yet been made.

RODZINSKI SCORES IN NOVEL CONCERTS

Gives First Local Performances of Works by Carpenter and Scriabin

CLEVELAND, Feb. 5.—One of the most brilliant concerts given this season by the Cleveland Orchestra under Dr. Artur Rodzinski was heard on Jan. 25 in Severance Hall, and repeated the next day. It began with a stirring performance of Beethoven's Egmont Overture and was lifted to a high plane with Dr. Rodzinski's electrifying interpretation of Brahms's Fourth Symphony. The power expressed in the first movement was well sustained through the imposing slow measures; there was superb clarity of detail in the third movement, and the final movement was brought to a splendid climax.

Composer Attends Rehearsal

John Alden Carpenter's ballet, Skyscrapers, had its first local hearing, coming with striking contrast after the Debussy Nocturnes. Dr. Rodzinski's delineations of these works were felicitous. Florence Wollam Kelly, soprano, and Joseph Morsilla, tenor, contributed the voice parts to Skyscrapers. Eugene Stinson, music critic of the Chicago Daily News, was the program commentator. On his way to Boston, to sail for Europe, Mr. Carpenter stayed over in Cleveland to attend a rehearsal of his music.

Dr. Rodzinski's virtuoso performance of Scriabin's Divine Poem, given its local premiere at the orchestra's concerts on Jan. 18 and 20, roused his audiences to tumultuous outbursts of applause. Indeed, the applause appeared to be more for the performance than for the music itself.

Concertmaster Is Soloist

Josef Fuchs, concertmaster, was soloist in a noble reading of Sibelius's Concerto in D Minor. The program began with the Prelude to Lohengrin and ended with a glittering and polished presentation of The Fire Bird by Stravinsky. ERNESTINE ALDERSON

Van Vliet Trio Heard

The fifth concert in the chamber music series of the Peoples Symphony Auxiliary Club at the Washington Irving High School on Feb. 2 was given by the Cornelius van Vliet Trio, Jerome Rappaport, piano, Karl Kraeuter, violin, and Mr. van Vliet, cello. In admirable form, these three artists collaborated in Schubert's Trio in B Flat and the Wolf-Ferrari Trio in F Sharp. As a closing number they gave the first performance in New York of Albert Stoessel's transcription for trio of Albeniz's Spanish Rhapsody. There was much applause for their playing, and they were obliged to add two extras, a Humoresque and an Elegie, both by Juon. N.

ON THE IMPORTANCE OF DICTION IN SINGING

Voice and Diction the Unique Combination for Musical Speech, the Art of Expression

By A. BUZZI-PECCIA

VOICE is sound. Diction the expression. Musical speech is the art of transferring artistically in singing all the expressions naturally used in speaking. Emotions communicated in the most natural way are the most readily understood because of the elimination of many useless and confusing theories which have no place in vocal training nowadays.

Vocalization is the emission of a musical tone that may charm the ear and give pleasant sensations. Diction conveys the emotions of real life, as it does in speaking, for singing is nothing but a tuneful amplification of speaking. When one feels a strong impulse toward self-expression—joy, happiness or sadness—the voice reaches a musical tone and sings, and one feels all the emotion expressed in the singing, no matter what the diction might be. The art of conveying emotions to other people is different however.

Three Stages of Resonance

The voice and diction in conveying emotion pass through three gradual stages of resonance, power and expression: the conversational, the declamatory and the singing.

The conversational is not a good example of singing. Although there are in speaking all the expressions that can be amplified in the singing voice, the diction has a limited carrying power. Also, people are generally very careless in speaking. They have faulty emission of vowels, wrong articulation of consonants, nasal or guttural inflections. All these deficiencies in speaking are amplified in singing, with deplorable results. Poor emission of vowels makes the diction confused and draggy. Faulty articulation of consonants interferes with the steadiness of the voice in the right direction.

Declamation, the second stage, may help because it has already a variety of colors and modulations that approach the musical tone.

It is in the third stage, singing, that voice and diction develop full power of resonance and expression, making an unique combination. It is very strange that people who study singing seldom realize the great value of good diction. They only want methods in tone production or technical rules in training the voice.

As for the mechanism that produces the voice, it should be understood once and for all, that it is a natural phenomenon and not the result of a technical conception. The action of the vocal organs depends on the mental conception of a musical tone, and not on the technical conception of its mechanism.

Training Must Be Individual

As for training the voice with technical conceptions, one must understand that it depends on the ear, which detects and controls, if the produced tone corresponds with the one conceived by the mind; and also that the technique in singing is entirely different from the technique in playing. One is mechanical, the other suggestive. The singer is himself the instrument, and his voice has not the established quality and range of an instrument. Consequently, the training in singing must be absolutely

individual, in accordance with the vocal and artistic possibilities of the pupil, and not according to the given rules of the method (unless the method happens to suit the pupil). But method gives one theory, the norm, whereas there are thousands of exceptions. Almost every pupil is a new problem to be solved by the teacher.

There are books on diction, but students do not know how to use these examples in singing. They believe that voice and diction are two different studies; but it is not so. Voice and diction are the unique combination in singing as well as in speaking. One cannot speak without voice, nor vocalize a discourse.

Mistake to Neglect Diction

Vocal students, and also artists already on the stage, make a great mistake in neglecting a good foundation, or at least in attempting to correct the speaking or diction voice. That would improve the efficiency of the voice and correct many shortcomings in singing. Teachers make a mistake, too, when they train the voice and let the diction come along in any haphazard manner when the pupil starts to sing songs.

Starting on songs is the start of many troubles.

Crossing the fatal bridge between vocalization and diction brings much difficulty. Voice is no longer so free, singing becomes difficult, throat and voice become tired. Progress is arrested. The pupil is dissatisfied and often leaves the teacher. He does not realize the real cause of the trouble and starts anew with another method of vocalization. But masters who specialize in vocalization take the pupil to a certain degree of vocal ability, then leave to other teachers the difficult task of preparing the pupil in diction, interpretation, musical culture.

Such exclusive training in vocalization is an atavism derived from the period of florid singing, when coloratura was an absolute necessity for the execution of all the passages of bravura that were in the repertoire of that time. Sopranos, tenors and even basses had to be able to execute passages that sopranos of today whom we consider wonderful are not able to do with the same perfection.

A Useless Theory

At that time there were no laryngoscopes to examine the vocal cords, to explore the pharynx, no mystery in diaphragmatic breathing or anatomical concentrations. The inventor of the laryngoscope happened to be Mr. Garcia, a vocal teacher; so, instead of being used for the cure of throat troubles, he made anatomical knowledge of the vocal organs one of the fundamental theories in voice training, which is, with due respect to Mr. Garcia, and all the throat specialists, the most useless theory in singing, and the cause of unnecessary trouble with singers who have the deplorable habit of fooling all the time with their throats.

The great masters of olden times let good nature take care of all those beautiful things, and the vocalization went on happily.

But now things have changed.

We find ourselves in a period of musical evolution, with music coming from



A. Buzzi-Pecchia, Noted Voice Teacher, Who Explains His Ideas on Musical Speech

all over the world.

Grand opera, vocal and symphonic concerts, vaudeville, classic and cabaret dancing have music that ranges from the old classic to the ultra-modern-synoptic craze, symbolic vacuousness; jazz, blue, red, green; symphonies, phonograph, microphone, saxophone, xylophone and other musical disturbances—a real musical melting pot.

Such a variety of music requires great versatility in execution and puts vocal training in a somewhat chaotic condition.

The old classic has lost much of its integral value and its original conception in passing from one generation of teachers to another.

Scientific Training of Doubtful Value

The new scientific super-intelligent training is a psycho-theoretical wonder, but of disputable practical value in making a good singer. The growing army of specialists — in training for radio broadcasting — are making it a very good business.

Old artists are teaching the way they used to sing. There is also the modern hypnotic Svengali, who sells the elixir of sure success; and some fool who says that he is a vocal teacher and finds some other fool who believes him. But in spite of all the musical pandemonium singing is still a natural phenomenon, and there is no scientific method, nor are there super-vocal masters in the world who can make of it anything other than what it is. And we have to thank God for that.

Musical speech is not a discovery. It only follows the natural laws of the affinities already existing between speaking and singing—a sensible way to develop voice and diction.

Correct diction is a great help in singing and expression, and has a deplorable influence when it interferes with the freedom of the voice.

Musical speech develops a musical ear.

Characteristic Language Inflections

Transferring emotional inflections from speaking to singing is the happy result of an artistic training, and not of a pedagogic enunciation of words put on a musical tone.

To place words on a musical tone is one thing that anyone can do without special training in diction. But that is not the point. What gives variety of color and expression to the voice are the characteristic inflections of the

language in which the artist is singing. To sing with open vowels or a nasal voice does not imply singing in Italian or French. To sing correct Italian or French words with an English inflection is just as bad as to sing English with French or Italian inflections. The artist will miss all the charm of the French, the melody of the Italian or the characteristic inflections of the English.

Words are easy to learn. True inflection of another language requires special training and an especially good musical ear. That is what musical speech is for.

KRUEGER CONDUCTS ENJOYABLE CONCERT

Kansas City Philharmonic Heard
in Program with Petri as
Soloist

KANSAS CITY, Mo., Feb. 5.—Karl Krueger, conductor of the Kansas City Philharmonic, presented an attractive program at the third subscription concert, given on Jan. 9 in Convention Hall. Egon Petri was the soloist.

An audience of nearly 4,000 gave Mr. Krueger no uncertain approval of his masterly performance of Schubert's Symphony in B Minor and The Entrance of the Gods into Valhalla from Das Rheingold. These works, like the Overture to Oberon, served to illustrate the conductor's control of dynamics and feeling for color. It is needless to state that The Beautiful Blue Danube delighted hundreds of inhibited time-tappers and tune-hummers.

Mr. Petri's performance of the Schumann Concerto confirmed impressions of his high pianistic rank.

Chamber Music Performed

Beethoven's Piano Quintet and the American Quartet of Dvorak were heard on the third program of the Kansas City Ensemble, the Beethoven receiving a particularly felicitous reading. Ula Sharon, dancer, was guest artist, assisted by dancers from the Polly Perkins Studio.

BLANCHE LEDERMAN

CIVIC SYMPHONY WINS ACCLAIM IN LITTLE ROCK

New Orchestra Operates with Success
on Non-profit Basis—Concerts
are Free

LITTLE ROCK, ARK., Feb. 5.—Outstanding in the musical development of this city is the success of the Little Rock Civic Symphony, which functions on a non-profit basis and gives free concerts under the conductorship of Laurence Powell.

The orchestra, organized last fall, is composed of fifty-two musicians and is entirely civic in its nature. Concerts of a fine standard have been well attended. The program on Jan. 21 featured Beethoven's Fifth Symphony. Schubert's Unfinished was played at an earlier concert.

The Little Rock High School Auditorium, having a larger capacity than any other in the state, was sold out a week in advance for the recital Fritz Kreisler gave on Feb. 3.

Also of wide interest this winter was the celebration of the fiftieth anniversary of the Musical Coterie, the oldest musical group in the South. M. W.



The Birmingham Symphony Orchestra, Dorsey Whittington, Conductor, Which Has Recently Been Launched as a Civic Enterprise

Clubs Are Potent Factor in Alabama's Musical Life

State Federation Holds Pivotal Position in Musical Doings of Communities — Convention to Be Held in Birmingham in April — Montgomery Study Club Features Educational Programs—Concert Course Brings Many Distinguished Artists

By BERTHA LOYS GILBERT

MONTGOMERY, ALA., Feb. 5.—The musical activities of Alabama revolve largely around the Federation of Music Clubs, a potent



Coleman

Mrs. Reid Lancaster, of Montgomery, Ala., Who Is President of the State Federation of Music Clubs

in the public schools; prompt response for musical service in the new recreational centres; sponsorship of free civic concerts; community sings; the organization of young people into clubs, ensembles, and groups of all types as a preparation and training for enforced leisure; presentation of Alabama artists; encouragement of more music in the home and better music in churches with especial stress on choir and choral festivals to be staged during the spring.

The big event of the spring will be the annual state convention in Birmingham in April. Birmingham clubs will be hosts. Mrs. John Alexander Jardine and other national officers are expected to attend the three-day conclave. The concert by Nelson Eddy and that of the Birmingham Civic Symphony, the pride of Birmingham and of the entire state, will constitute the artistic climax.

The Montgomery Music Study Club represents, perhaps, more nearly than any other, the Federation's idea of a perfectly functioning club. Mrs. Edward McGehee, president of this club, has herself made a notable contribution to literature about music in her books, *People and Music*, and *My Musical Measure*, adopted last year by the National Federation of Music Clubs as a basis for Junior Club study. These books are widely used in public schools.

A distinctive feature of the Montgomery Club is its study program series



Dorsey Whittington, Conductor of the Birmingham Civic Symphony

of selected subjects, directed by Miss Isabel Evans. Subjects for coming programs, including *Music and the Liturgy*, *Gustav Holst*, *Frederick Delius* and *The Renaissance of Spanish Music*, are representative.

The Montgomery Club is sponsoring a Young People's Concert Course and a series of free Sunday afternoon concerts of a civic nature in collaboration with the Museum of Fine Arts. Perhaps the club's most joyful task of the season was caroling for Tiny Tim on Christmas Eve when a generous offering was received and given to the Junior League's Clinic for Crippled Children.

The Alabama Chamber Music Association, Georges Ryken, of Montgomery, founder and director, is giving a series of four concerts under the sponsorship of the Little Theatre Association this season. The next concert is scheduled for Feb. 4, with two more to follow. Chamber music is featured.

The Woman's Club in Montgomery is another rallying point for musical activities. Fannie Marks Seibles, one of the city's gifted musical leaders, is head of the music committee which promotes a series of monthly *Twilight Musicales*, five yet remaining.

The Montgomery Concert Course, directed by Lily Byron Gill and Kate Booth, has presented *Sergei Rachmaninoff* and *Uday Shan-Kar* and his company, with the *San Carlo Grand Opera Company* booked for February.

Birmingham Symphony Launched as Civic Enterprise Under the Conductorship of Dorsey Whittington — Orchestra to Tour Neighboring Cities — Cadek is Concertmaster — Visiting Orchestra and Recitalists Heard

BIRMINGHAM, ALA., Feb. 5.—The Birmingham Civic Symphony, Dorsey Whittington, conductor, is an outgrowth of a small orchestra formed by Mr. Whittington three years ago. Last season it was augmented to the proportions of a symphony orchestra and four concerts were given in Birmingham. At the end of the season a group of civic minded citizens became interested in making the orchestra a permanent part of the musical life of Birmingham and Alabama. The Birmingham Civic Symphony Association was formed and a subscription series of four concerts announced. Sponsors feel that an organization like this in the South should afford opportunity for less fortunate communities to enjoy symphonic music, and plans are being made for a number of out-of-town concerts.

Mr. Whittington came to Birmingham with a rich musical background. He has been heard in several tours both in America and Europe as a pianist and has taught at the Institute of Musical Art in New York City. He is now director of the Birmingham Conservatory of Music. Ottokar Cadek, who, until this year, has been first violinist of the New York String Quartet, is concertmaster and assistant conductor. He was brought to Birmingham by Mr. Whittington for this position and to direct the conservatory violin department.

The Birmingham Music Club is active in its support of the Symphony. This club, of which Mrs. H. H. K. Jefferson is president, is the largest in the South and one of the most energetic. Undaunted by economic conditions it is again sponsoring an All-Star Concert Course with extraordinary success. *Sergei Rachmaninoff*, *Lucrezia Bori*, the *Minneapolis Symphony* under the baton of *Eugene Ormandy*, and the same organization in a children's concert with *Paul LeMay* conducting, have already been presented. *Fritz Kreisler* is scheduled for Feb. 7, *Guy Maier* for March 9, the *Vienna Sängerknaben* for Feb. 15 and *Nelson Eddy* for April 12.

B. L. G.



Stanley Paulger

Mrs. Edward McGehee, Author, and President of the Montgomery Music Club

factor and the one statewide organized force for musical advancement. Mrs. Reid Lancaster, of Montgomery, heads the federated forces this year. After a busy autumn which culminated in the Christmas period, crowded with seasonal music as well as a rush of holiday musical events, the music clubs of the state enter 1934 with a well filled calendar.

Music in Main Street is the present engaging interest of clubs. Civic music has been boomed by the Federation's generous policy of co-operation with the National Recovery Program. A thumb sketch of club activities includes vigorous efforts for the maintenance of music